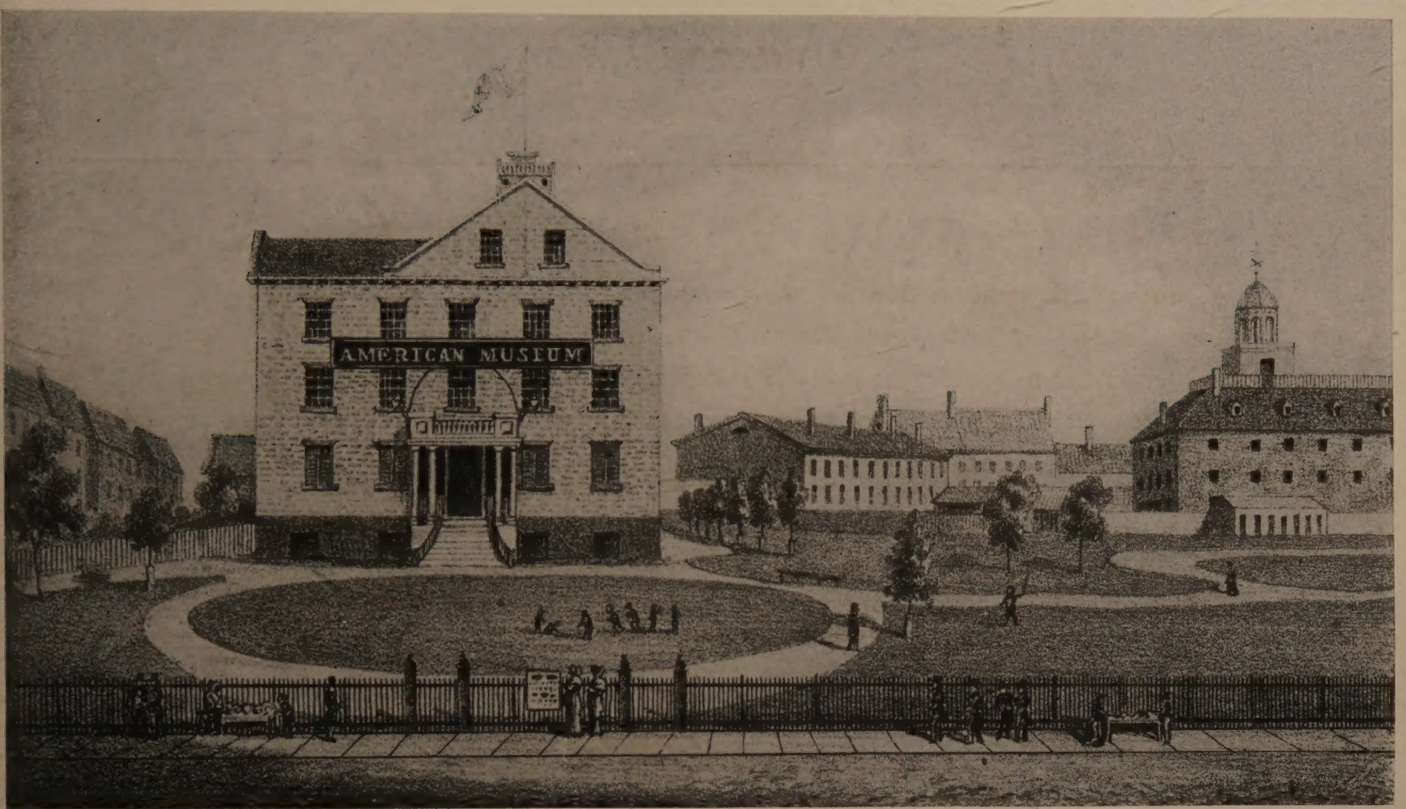


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MAGAZINE OF ART



MARCH, 1948

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THE AMERICAN FEDERATION OF ARTS

38th Annual National Convention Program

IN BALTIMORE—MAY 17, 18

In cooperation with The American Association of Museums and The Association of Art Museum Directors, annual meetings and convention programs have been scheduled during the last two weeks of May to allow members and delegates attending the meetings to visit museums and art galleries from Washington to Boston between the following program dates:

May 17-18	38th Annual Convention Program of
Baltimore, Md.	The American Federation of Arts
May 25-26	Meeting of the Association of Art
Providence, R. I.	Museum Directors
May 27, 28, 29	Meeting of The American Association
Boston, Mass.	of Museums

Program plans are now being completed for announcement in the April issue of the "Magazine of Art" and all members will receive this information in early March. The Convention will be open to subscribers of the "Magazine of Art" as well, and indeed to any person actively interested in the progress of the arts in America. However, if you are not a member, but are interested in attending, send us a postcard and we shall see that an announcement is forwarded to you at the proper time.

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UTSAVA-MURTIS OF SOUTH INDIA

TEXT BY KARL KHANDALAWALLA

PHOTOGRAPHS BY FERENC BERKO

Metal images in South India arose out of the ritualistic necessity for taking the deities out in procession. Large images of stone were obviously not suitable for such a purpose; the Utsava-Murtis, or bronze images, were fashioned to be used in this way, and their pedestals were regularly fitted with rings so that they might be carried. Every South Indian temple has its collection, large or small, of Utsava-Murtis. A great variety of deities has been represented in bronze, but the five main groups consist of manifestations of the God Shiva and his consort Parvati; the God Vishnu and his consorts Shree Devi and Bhu Devi; the great South Indian Evangelists whose hymns are to this day on the lips of the inhabitants of the southern homeland; other miscellaneous deities; and, finally, a small body of portrait statues.



Our photographs illustrate some outstanding examples of the late medieval representations of the Supreme God and of his female counterpart, Devi. Both he and she were known by various names and in various forms. As the consort of Shiva, Devi is known as Parvati, Uma, Sivatami, etc.; as the consort of Vishnu, she is known as Shree Devi, Lakshmi, etc.; in her war-like aspect she is called Durga, in her terrible aspect Kali.

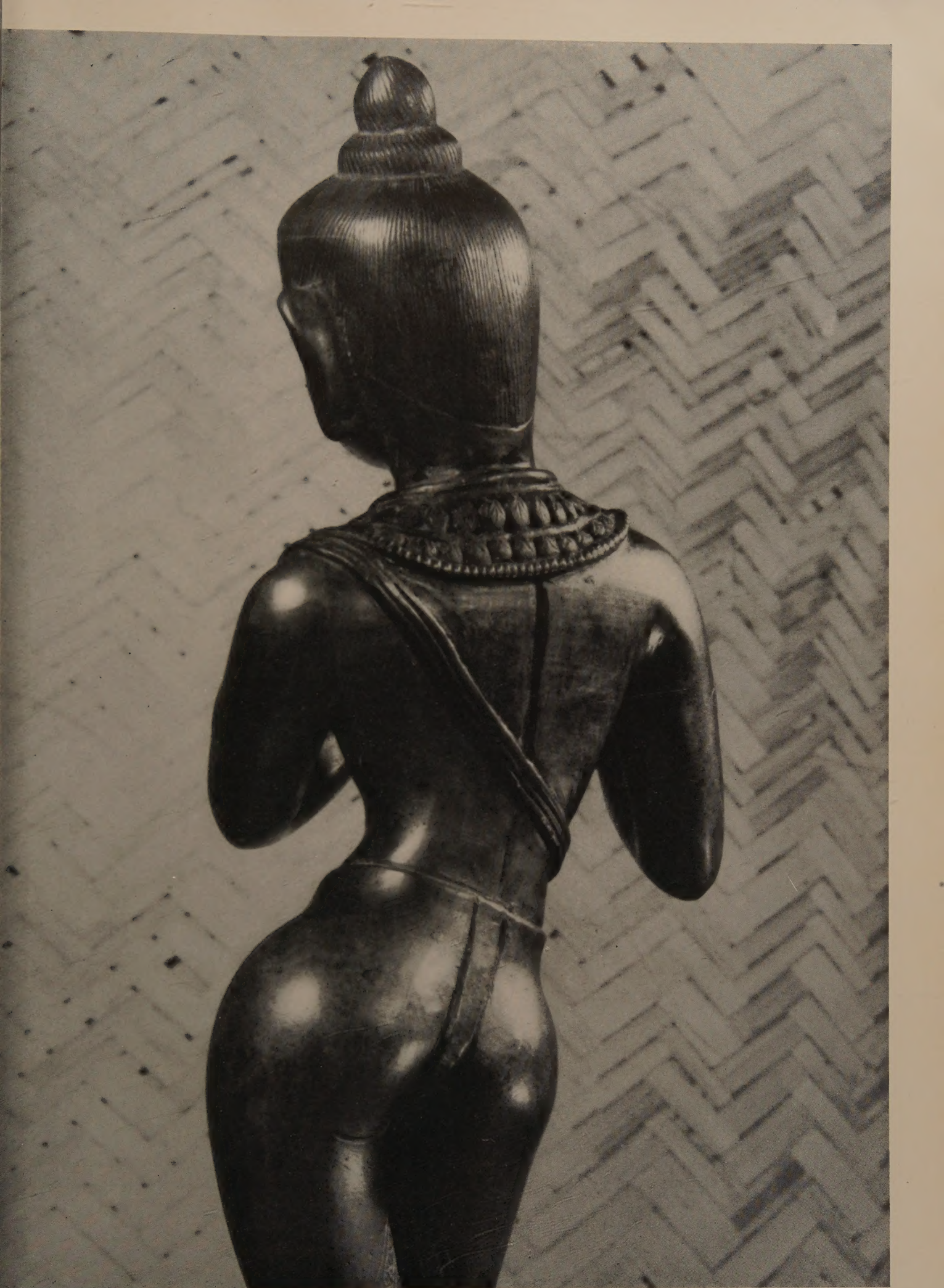
Though we know that the guilds of metal casters abided by age-old formulae, the artists among them, while adhering to these formulae, were nevertheless able to express the fullness of their genius. At first, these codes for the making of metal images served a valuable purpose: they insured a disciplined outlook and helped to establish a correct conception of form. In later times the codes were responsible for the mass production of images of little or no esthetic value, a historical process not peculiar to South India. The givers of these codes were entirely conscious of the fact that individual genius must be given free scope within the limitations imposed, and decreed that no artist should begin an image until he had fully meditated upon what he was going to create and had thereby acquired true vision.

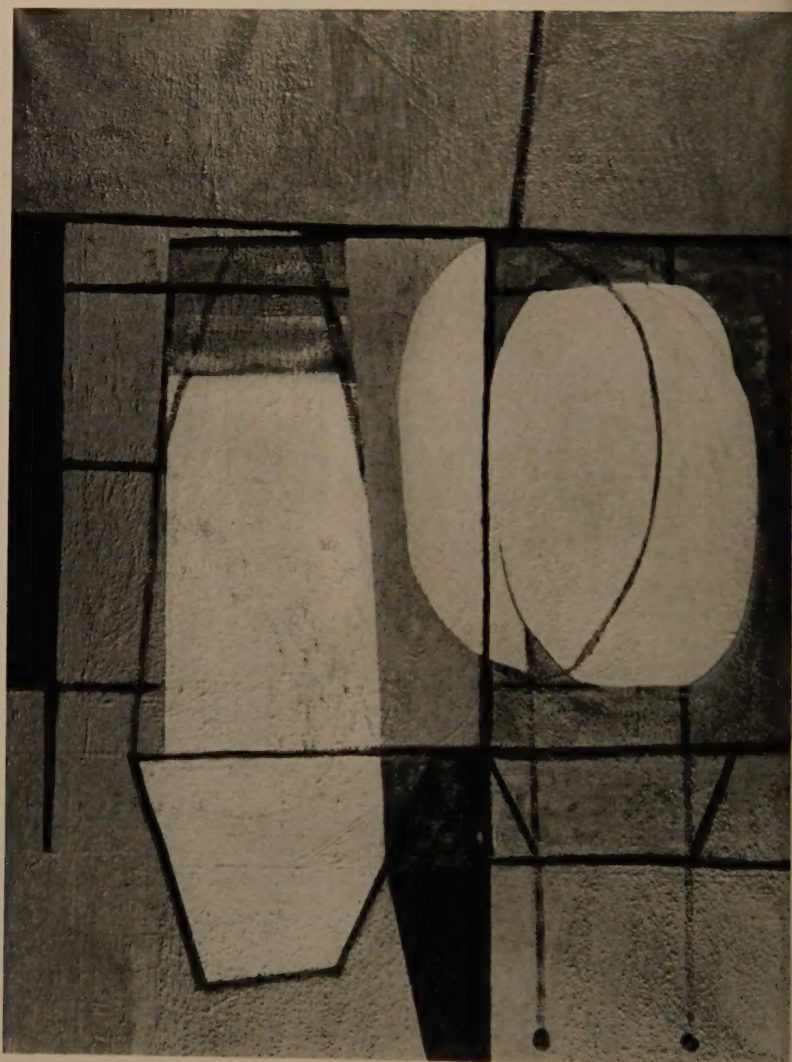
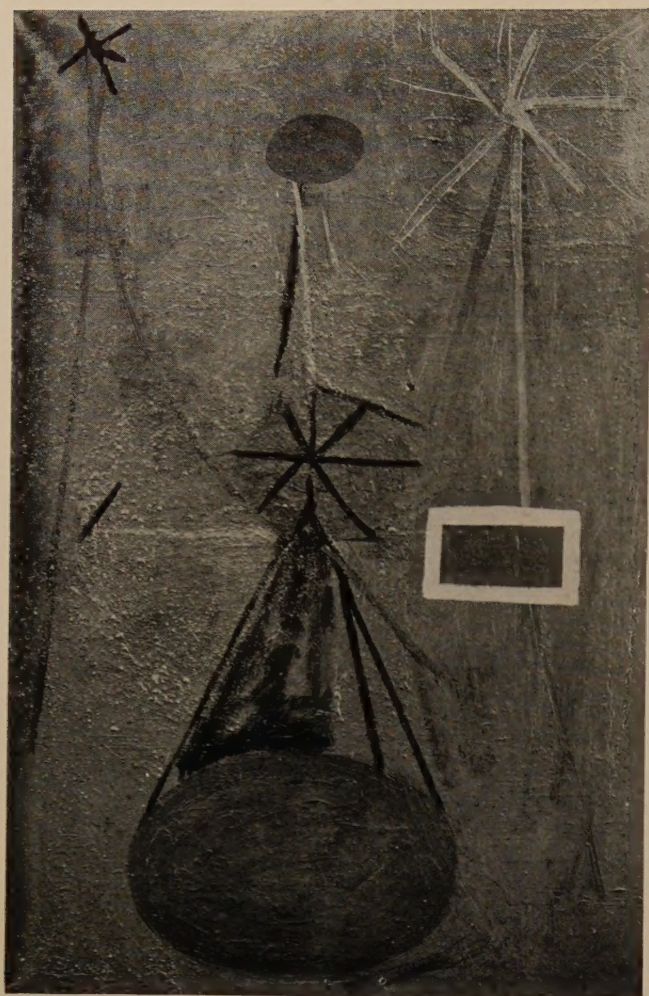
Medieval Indian sculpture of the female form has frequently been described as sensuous; but in the South Indian metal images of female deities, though physical grace and beauty are markedly present, the spirit of beatification that breathes through these figures rejects all suggestion of sensuality. They

conform as a rule to the Indian ideal of the female form—broad-hipped, narrow-waisted, full-breasted—a physical ideal that is stressed by the poses that these figures are made to adopt. The most popular of these is known as Tribhanga (thrice-bent) in it the head, trunk and lower limbs are bent in an angular form. The illustrations show how strongly Tribhanga accentuates the rhythm of the body. Another distinctive feature of these bronzes of female deities is the graceful attitudes of the arms, the fingers almost invariably adopting one of the numerous Mudhras (hand gestures constituting a complicated beautiful language). In common with most medieval art in India there is a tendency to decorative ornamentation, while in the earlier bronzes the value of restraint was recognized.

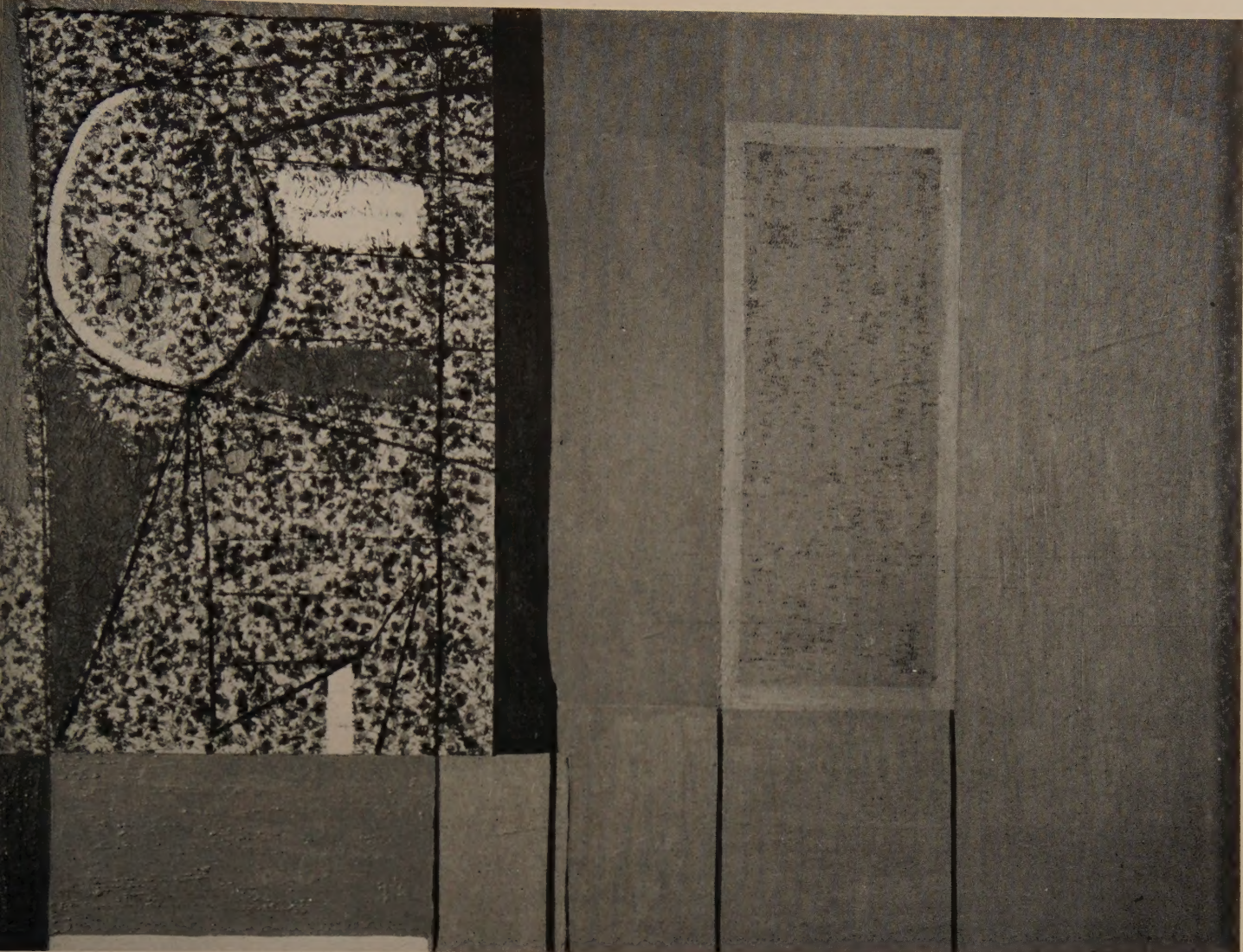
The casting of metal images is certainly as old as Mohenjodaro itself. That the art of the metal caster had reached a very high level in the Gupta era, 300-600 A.D., is apparent from such magnificent specimens of this period as the colossal Buddha image at the Birmingham Art Gallery, and the Brahma at the Karachi Museum. The most prolific schools of metal casting, however, all belong to the post-Gupta, 600-800 A.D., and medieval periods. Of the various groups of medieval metal images the bronzes of Gujarat and Rajputana provinces, the copper-gilt images of Nepal (Frontispiece), the bronzes of Nalanda, Kurkhar and of South India are by far the best known. Among these, the bronzes of South India must be given a very high place.







Robert Motherwell, LA RÉSISTANCE, 1945, collage, 36 x 48" (opposite); above, POET, 1947, oil, 54 x 36"; right, CONSTRUCTION, 1947, an oil, 72 x 54". From the Kootz Gallery.



ROBERT MOTHERWELL

BY WELDON KEES

Painting should be music. Painting should be literature. Painting should be propaganda, an anecdote or an arrow pointing to a path of salvation. Painting should be a vertical or horizontal window that opens on a world of ladies with parasols and appealing children, cows in gently flowing streams, a bunch of flowers or a bowl of fruit good enough to eat. These were, on various occasions, the beliefs of the past. They are also the beliefs of your Aunt Cora, the people next door, half Fifty-seventh Street and Mr. Truman.

The beliefs to which the most advanced painters of our own time give their allegiance were foreshadowed by Flaubert, who, interrupting himself from his torments with the world-haunted manuscript of *Madame Bovary*, parted company with his own century to set down this unfulfilled desire: "What I should like to write is a book about nothing at all, a book which would exist by virtue of the mere internal strength of its style, as the earth holds itself unsupported in the air. . . ."

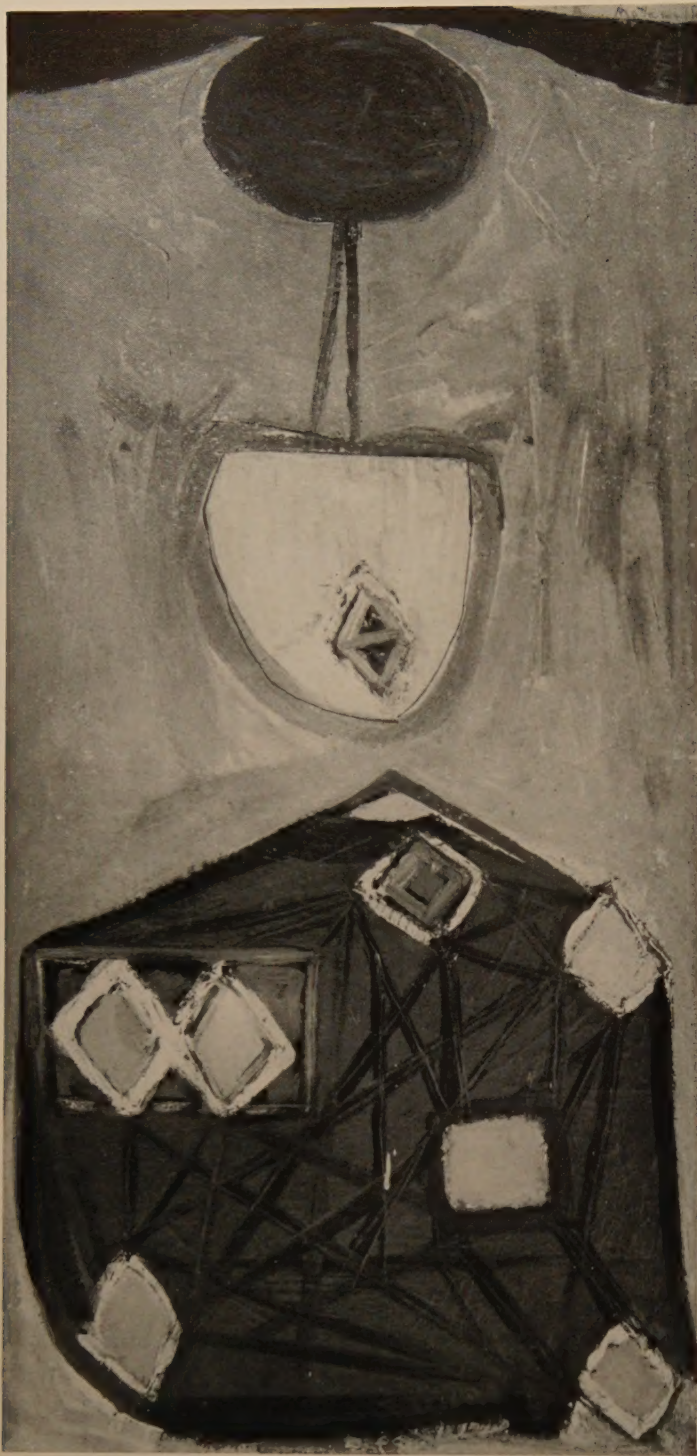
"A book which would exist by virtue of the mere internal strength of its style. . . ." This is the literary equivalent of

• •

WELDON KEES IS A YOUNG AMERICAN SATIRICAL POET WHOSE RECENT VERSE HAS BEEN PUBLISHED AS "THE FALL OF THE MAGICIAN."

the canvases of Robert Motherwell. He has pushed the major emphasis of abstract painting to one kind of Ultima Thule. The cubists, even while engaged in breaking down subject matter, still clung to it, with however slippery a grasp, and the masterpieces of cubism proclaim the entrance of a new concept of space while paying a mocking but not unaffectionate tribute to a limited, enclosed world of bottles, guitars, wine-glasses, newspaper headlines, playing cards, sliced lemons and the human figure. Even in their collages—which may have originated in the spectacle of the peeling hoardings of Paris—collages in which paper and paint are arranged lovingly for their own sakes, this subject matter persists.

In Motherwell, however, a new kind of subject matter becomes manifest. It is paint itself. The paintings are quite simply "about" paint. Fathered, curiously enough, in view of his most recent work, by Mondrian and continuously nourished by Picasso, from whom Motherwell "lifts" objects and passages with complete acknowledgment (and in a manner far more likable and disarming than do those painters who are merely under the influence of some particular period of the Spaniard), Motherwell assumes the full consequences of the furthest tendency of abstract art. His circular forms are not



Above, THE RED SKIRT, 1947, oil, 48 x 24"; at right, WOMAN IN OCHRE AND WHITE, 1947, oil, 72 x 54". Kootz Gallery.

oranges or abstractions of oranges, heads or abstractions of heads; his rectangles, blots, blurs and brushstrokes assert nothing but their own existence, their own identity and individuality. They are objects from their own world, and that world is the world of paint. Motherwell's insistence upon this concentration and definition is as fierce as Céline's insistence of hell on earth or the insistence of the air on its own transparency.

Motherwell's achievements in collage are well known. It is dogma in certain advanced quarters to speak with disfavor of collage—in Paris, where John Steinbeck is admired, they are reportedly bored by it—and Motherwell perhaps has been infected a bit by these views. The vicissitudes of taste, of fashion, play major roles in the world's comedy; it was not

so long ago that the dadaists, who conceived of collage as a refuse heap, were using it as a device aimed at the annihilation of painting. They were serious if unsuccessful except for their nuisance value. Since the collages of Picasso, few artists have attempted the medium until recently, and some, like Dove, turned collage into something charming and sentimental; if there were *avant-garde* valentines, one would have to look no further. Motherwell, picking it up where it had been dropped in the twenties by Picasso, refurbished it with his own personality and highly charged color sense, with fresh surfaces and materials, to produce works of great spontaneity and power. They easily rank with his paintings.

"I begin painting with a series of mistakes," Motherwell has written with candor of a sort usually unflaunted by artists. "My pictures have layers of mistakes buried in them—an X ray would disclose crimes—layers of consciousness, of willing." Here is a clue to the sources of the unique in Motherwell, to the quality that encloses him in his own particular glass case. It is division, that schism in the mind that comprises so much of our modernity, a rupture from whose conflicts we may make art or by which we may be destroyed. In Motherwell, these conflicts define themselves as a declared, full-fledged and recognized war. On one side are ranged recklessness, savagery, chance-taking, the accidental, "quickened subjectivity," painting, in the words of Miro, "as we make love; a total embrace, prudence thrown to the wind, nothing held back"; on the other, refinement, discrimination, calculation, taste—how Motherwell avoided French blood and birthplace is a puzzling question—"layers of consciousness, of willing." It is out of the continual encounters and contests of these opposites that his paintings, marked everywhere on their surfaces with signs of battle, emerge.



BENJAMIN HENRY LATROBE, 1764-1820

BY TALBOT HAMLIN

When Mrs. Trollope visited this country in the late 1820s she was amazed at the United States Capitol, then just reaching its first completion. She wrote: "We were struck with admiration and surprise. None of us, I believe, expected to see so imposing a structure on that side of the Atlantic. . . . The beauty and majesty of the American Capitol might defy an abler pen than mine to do it justice." And of the old House of Representatives: "The extreme beauty of the chamber was itself a reason for going again and again." Mrs. Trollope was generally anything but prejudiced in favor of things American; her admiration is unexpected. Surely the architect under whose auspices chiefly the Capitol had reached the state in which she saw it deserves a wide appreciation.

B. H. Latrobe, who designed the old House of Representatives and the old Senate Chamber and was responsible for much of the actual construction of the Capitol before the War of 1812 and for much of its reconstruction after it had been burned by the British, was an extraordinary character. Though English-born (1764) he had American blood in his veins; his mother's family, the Antes, had been settlers in Moravian Pennsylvania, and his mother, born in America, had married a Moravian bishop, Benjamin Latrobe, while she was in England receiving her education. The Latrobe family also, although originally French and later Irish, had had connections in the American colonies, and it may have been stories of the new country across the sea which turned his mind toward America and brought him to its shores in 1796.

Latrobe was mercurial, impulsive, adventurous, and a man of extraordinary intellectual curiosity. He had been educated in England and in Germany, and for adventure he had joined for a brief period one of the many small local German armies. Back in England in 1786, he had worked with the engineer James Smeaton and the architect S. P. Cockerell, and in London he had achieved a position of apparent security, with a practice wide enough to give promise of great future success. He had married there, but the death of his wife, Lydia Sellen, seems to have upset his plans completely and brought again into play

his innate restlessness, his continual search for new things. So he came to America with his son, Henry, and his daughter, Lydia, landing in Norfolk instead of Philadelphia, as he had planned, because of Atlantic storms. At once he plunged into the career that was to make him the man who may well be called the father of the American architectural profession.

His first important work was more engineering than architecture, but at that time the two professions were essentially one, although the split between them was beginning to appear. He was in charge of the Dismal Swamp surveys which soon afterwards produced the Dismal Swamp canal, the first of the important artificial waterways of the United States. But architecture was not forgotten; he was also designing houses for the new American friends won to him by his brilliance, his wide knowledge and his personality. And he was sketching and drawing everywhere, starting that priceless series of pencil and watercolor sketches which still exist and form the most accurate and revealing document we have of the visual appearance of early America. His first public commission was the penitentiary at Richmond (Fig. 1), long since destroyed, an interesting and original conception and the first American prison based on individual confinement though later severely criticized by penologists despite the beauty of its detail and the simple power of its masses.

Yet the beginnings of his American architectural career are more closely associated with Philadelphia than with Virginia. In 1798, in the course of a visit there, he had made a rough sketch of the kind of building he thought the Bank of Pennsylvania should erect. A year later the bank decided to build and called upon Latrobe to carry out the design he had so rapidly indicated. He therefore moved to Philadelphia and found there not only a large demand for his services but also a new and American wife, a Miss Hazlehurst, whose continual devotion and inspiration were important factors in his later progress.

The Bank of Pennsylvania was an epoch-making building (Fig. 2). For the first time in the United States, Greek detail

TALBOT HAMLIN IS PROFESSOR, COLUMBIA SCHOOL OF ARCHITECTURE, AND AUTHOR OF "GREEK REVIVAL ARCHITECTURE IN AMERICA."

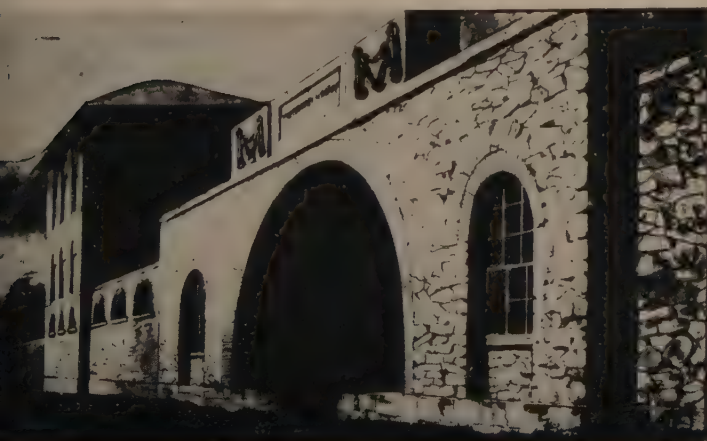


Fig. 1 (left). Richmond Penitentiary, sketch of alternate design, 1797, courtesy Lib. of Congress. Fig. 2. Perspective of Bank of Pennsylvania, courtesy Md. Historical Soc.



was used in a compellingly effective way. Moreover, here for the first time in the United States masonry vaulting was used as the essential structural element in a monumental building; the banking room was circular and crowned by a masonry dome lighted from above through a cupola, and the smaller side rooms also were covered with vaults. In the bank Latrobe made good use of his engineering training and illustrated in a magnificent way the oneness of architectural form and structural method. This building, completed in 1801, was significant in many ways; it initiated many qualities of the so-called Greek Revival movement which was to become popular in this country in the next decades. Although its detail is based on Greek precedent, its form is not archeological. It is not an imitation of any ancient structure; the era of imitation was to come only at a later, less vital period.

Latrobe's Philadelphia practice consisted largely of private house work, in almost all of which the same qualities that appeared in the bank may be seen—simple power of composition;

detail severely relegated to its true position as an aid to effect and never as a controlling element; and planning that was bold, ingenious and imaginative, with careful thought not only for functional efficiency and comfort but also for the creation of interesting sequences, of exciting geometrical shapes (Fig. 3). But his work was not limited to Philadelphia. His fame was spreading widely and houses from his plans were erected in many distant parts of the country—Maryland, Virginia, western Pennsylvania, Ohio, Michigan and Kentucky. Several went up in the rapidly growing but still inchoate new capital city of Washington (Figs. 4 and 5).

Nevertheless Latrobe's chief interest was always in public buildings. In 1803 Thomas Jefferson, distressed by the continual quarrels between the various architects—Thornton, Hall, Lett and others—who had had charge of the building of the national Capitol and had thus far produced little but a confused mass of foundations and a considerable amount of exterior wall, appointed Latrobe architect of the federal buildings, which

Fig. 3 (upper right), *Burd House, Philadelphia, 1800-01.* Fig. 4 (left), *Plan of Van Ness House, Washington, 1813-19, and elevation (Fig. 5, lower right).* From Kimball, *ARCHITECTURE OF THE AMERICAN COLONIES*, Scribner's.



cluded not only the Capitol and the White House but also such navy and army construction as well and brought into play his engineering as well as his architectural ability. The State and the Commandant's house in the Navy Yard at Washington still remain, in somewhat altered form, to show the high quality of those less important structures; but it is by his work on the United States Capitol that he is best known. Here he brought order out of chaos and produced some kind of a working plan out of what his predecessors had left. In the House wing he created an oval House of Representatives that won great acclaim, and in the Senate wing he developed a series of interesting vaulted shapes that were unprecedented in this country. The House of Representatives was effective in general type and beautiful in architectural detail; it was rich in color and achieved a true official dignity through the careful thought incorporated in all its hangings and furniture (of which Latrobe also had the direction). From this period, too, dates his famous Corinthian capital based on the maize—the "Corn Cob" capital—and used in the ground-floor vestibule of the Senate wing; he sent a cast of it to Jefferson in 1809 (Fig. 6).

In this work, however, there appears a disturbing factor that was to dog his practice for years—a series of disputes with contractors, workmen, and clients. It is perhaps not the part of such imaginative and impulsive temperaments as his to be always tactful; the kind of administrative talent that can reconcile contrary views and win co-operation from varying interests was one of his greatest lacks. He embroiled himself with the congressional committee in charge of the construction. He was subjected to criticism, just and unjust—the skylights leaked; he claimed they were Jefferson's ideas and not his and that he had warned Jefferson of the danger. He embroiled himself with fellow architects and, unable to control his tongue, eventually got Thornton into making statements that forced Latrobe to sue him for libel—a suit that brought only trouble and public disesteem to both its principals. The position became impossible and in 1811 he resigned, but not before the Capitol had been put into use, although the central rotunda had not yet been built.

In the meantime he had another battle on his hands—a battle of the greatest importance in the development of the architecture of the country. This was his struggle to assert the prerogatives of the professional architect against the old system of builder design represented in its most powerful form by the Carpenters Company of Philadelphia. The final victory won by him and his pupils was definitive. It had two extremely important results. The first was a growing recognition of the profession of architecture, a separation of the designer from any financial interest in the building he is designing—a separation which at once frees him, or should free him, from many limitations. The second result was a sudden upsurge in creative design. The carpenters' companies and associations, with their systems of apprenticeship, their price books and their general type of training, tended inevitably toward the preservation of traditional systems of design and of detail. They achieved extraordinary skill in developing detail of a high quality, but the pressure toward conservatism in general arrangement, as in detail, was inherent in the system; for it is always easier to generalize a standardized past practice and to establish it by trade custom than it is to create a new one. The architect, on the other hand, tended to think primarily in terms of efficient planning and of creative, expressive form, is ideally a creative artist who uses construction as his means. Each problem comes to him as something new—an opportunity, not to put into practice a well-

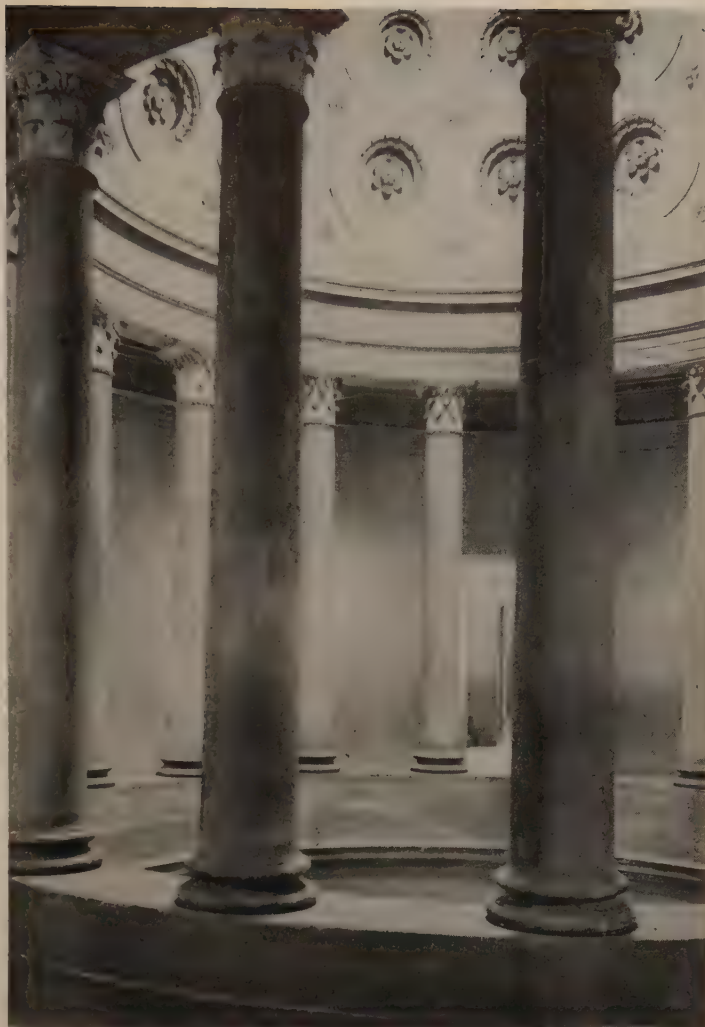


Fig. 6. Capitol interior, corn and tobacco orders, 1815-17.

known formula sanctified by trade practice or price-book dictation, but to find a new and more perfect solution. Furthermore, the new system of architect design as opposed to builder design liberated the architect from the compulsions of location. The builder in those days was a local craftsman; any individual creativeness that might appear in some skillful builder's work—and there are many examples—tended to be limited to the locality in which he worked, while the architect could design buildings for erection far from his office.

And it was undoubtedly the growing use of professional architects rather than dependence on local builders for design that allowed the rapid changes in taste and construction methods which characterized the American architecture of the first decades of the nineteenth century. In this development Latrobe was the pioneer; devoted to the highest professional ideals, he bore the brunt of the fight. He made people see the propriety of paying money for design, although at that time the payment was likely to be meager. From his correspondence one is able to infer the extraordinary amount of popular education that was necessary before the change could be general. Of the Carpenters Company of Philadelphia he writes, for instance: "They have done me the honor to copy and to disgrace by their application almost all my designs from a molding to a plan of a whole building. . . . I have changed the taste of a whole city. My very follies and faults and whims have been mimicked, and yet there is not a single instance in which I have been consulted. . . . If I write at all, it must be for men of sense, and of some science."



Fig. 7. J. L. Krimmell, FOURTH OF JULY IN CENTRAL SQUARE, showing Latrobe's Pump House, completed 1801 for the municipal water supply of Philadelphia.

The strength of the older system may be seen in the fact (brought out by Louise Hall) that even Latrobe, in his earlier days when he was struggling for recognition, sought occasionally an opportunity to build lighthouses; these were pure contracting projects and involved little if any design except in detail, for the Treasury Department's specifications determined the basic type.

It was perhaps the stormy and uncertain nature of this early architectural practice of Latrobe's which forced him into all sorts of ill-advised, speculative business enterprises. He designed and had steam engines built for textile mills; he dealt in second-hand army material, becoming deeply if innocently involved in the Burr conspiracy; he dealt in buttons. Undoubtedly he saw fortunes being made around him as the new country was opened up and felt it only right that he, who had contributed so much in new techniques and new ideas, should share in the wealth. But the gods saw otherwise, for without exception these excursions into the field of business and speculation were for him financially disastrous. Men of the politer professions are famous for their ability to lose money in business affairs, and Latrobe was no exception. Without doubt he was mercilessly exploited by some of his colleagues—like Eric Bollmann—in those speculative enterprises, but without doubt also his impul-

sive nature and his vivid and rapid imagination made him look on possibilities as probabilities and gave him a restless disregard of danger. Yet his final financial collapse, which forced him into bankruptcy in 1818, was the result of one of the most respectable and promising of his ventures.

Nicholas Roosevelt, whose son had married Latrobe's daughter Lydia, and Robert Fulton were determined to develop the questionable monopoly which Fulton had received for river transportation by steam vessel. They needed someone to oversee and control the building of steam vessels at Pittsburgh for the Ohio-Mississippi trade, and Latrobe, who was for the moment at loose ends, seemed the ideal person. Into this scheme Latrobe poured all his ready assets, and when it crashed—because of over-optimistic estimates on costs and also, Latrobe claimed, through chicanery on the part of Fulton and Fulton's heirs after Fulton had died in 1815—bankruptcy was the only way out. There exists a pathetic letter in which Latrobe asks whether his personal drawing instruments must also go into the general creditors' kitty.

At the worst moment in this affair, just after the first collapse but three years before the final bankruptcy proceedings, Latrobe had what we should call today a nervous breakdown. Too many defeated hopes for wealth and security forced him into a period



Fig. 8. *Baltimore Cathedral, begun in 1806, exterior view.*

of hopeless apathy. From this he was rescued by his wife and by the President of the United States. The Capitol and the White House had stood as blackened ruins since the British had burned them in 1813. What more logical than to call upon Latrobe for their reconstruction? Mrs. Latrobe wrote to President Madison, who forthwith, in 1815, appointed him as architect. The result was the magnificent interiors of the older portions of the Capitol which we know today—"Statuary Hall" (the old House of Representatives), the "Old Supreme Court Room" (once the Senate Chamber) and the beautifully detailed vestibules which lead to them. Here again, as in the basement of the rotunda, Latrobe made use of largely conceived and freshly detailed masonry vaults as an essential element in the form composition—although the House roof was of timber, because no possible abutment for a vault existed.

But once more the old battles developed, and Latrobe's forthright language and impulsive nature raised insuperable barriers between him and the governmental authorities over the building and in 1817 he resigned. Yet in these few years, with a speed surprising in those days of slow construction, he had brought into being the beautiful interiors which so struck Mrs. Trollope and had set the general form of the rotunda, which Bulfinch was to complete. Drawings exist which show Latrobe's ideas for the completion of the Capitol. Simpler, stronger, more classic, perhaps slightly less American than the eventual construction under Bulfinch, they include an amazing design for a propylaea at the head of the Mall which would have given the Capitol a superb southern entrance through monumental Greek Doric porticoes.

It was his engineering interests combined with his desire and love for change that were the indirect cause of his too early death. In 1799 he had designed Philadelphia's first municipal water supply, completed and turned on in 1801 (Fig. 7), and the pump house in Central Square was a characteristic example

of his free and fresh design. Later the growing city of New Orleans was obviously in need of a more healthy and ample supply than that furnished by the muddy Mississippi or the shallow private wells. Latrobe, who was a close friend of Governor Claiborne's, had been much interested in this problem as early as 1809 and had obtained a contract for the work. Henry Latrobe, his oldest son, had gone to New Orleans to take charge the following year and also to superintend the construction of a lighthouse at the Mississippi entrance and a Customs House there, both from his father's designs. Unfortunately he died there of yellow fever in 1817, a blow from which his father never entirely recovered.

After Latrobe's resignation from the Capitol work in 1817 he hurried to New Orleans to rescue the water supply project from the confusion and delays caused by incompetent local superintendents working without direction since Henry's death. The lighthouse foundations had sunk; everything was in disorder. Finding New Orleans a rapidly growing city with a tremendous demand for architectural services and disappointed in his prospects in the East, he decided to move his family and settle there permanently. He returned to Baltimore, where the family were living, and brought them all back—proceeding overland to Pittsburgh and Wheeling and by steamer down the Ohio and Mississippi the rest of the way. In the autumn of 1820 the then annual scourge of New Orleans attacked him as it had his son and in September he died. It is an ironical fact that in his *Journal* there is a long and vivid section on the mosquitoes of New Orleans and another on yellow fever, of which he makes comparatively light.

The value of Latrobe's contribution would be secure if based only on his architectural work. The Cathedral at Baltimore, for which he prepared an amazing gothic design (which was turned down) as well as a fresh and powerful, rather regency, plus Greek Revival, plus Roman-vaulted design which was built and



Fig. 9. Baltimore Cathedral, interior, Latrobe's design.

still stands, though somewhat added to and modified (Figs. 8 and 9); the superb work at the Capitol; a long series of creative and beautiful houses; the Baltimore Exchange; the porticoes and wings of the White House; the Louisiana Bank in New Orleans—these should be enough for any one person to have designed. In all of them there is an authority, a hatred of finicky and over-lavish detail, an originality, a freshness both in conception and in detail, and a full sense of architectural and space values which are magnificent. Thus in October, 1810, in ordering a mantelpiece, he wrote to Adam Traquair, a Philadelphia dealer in marble and maker of mantels: "You know my taste. I want no spindle-shanked columns nor elliptical pilasters. A plain good thing, of well-chosen marble, will please me best. . . ." In much of the work there is a kind of elegant austerity, although there is also a sense of luxury, of visual richness in color and form, which was new to America in this integrated form. Hangings, lamps and color decorations were all as much part of his ideal of what a completed structure should be as the very shapes of the rooms themselves. He was constantly called upon by Jefferson and Madison for advice with regard to furnishing and decorations for the White House—and by other clients as well.

He stood, too, for the newest in construction and in mechanical equipment. As early as 1810 the Markoe house in Philadelphia had a complete bathroom with the usual three fixtures. We know that there was a water closet in the White House, for a letter to Jefferson in 1807 exists in which he speaks about the necessity of repairing it and tells of how he has called upon a Navy officer for advice. His use of masonry vaults was daring and significant, and the movement he started toward permanent and fire-resistant construction was to be carried much further by his followers, especially Robert Mills. Yet it is possible that as an engineer he was over-confident, or perhaps the very novelty of the things he undertook lay behind his few failures.

One of his assistants, Lenthal, was killed in the United States Capitol when an arch in the basement collapsed after the centerings had been removed; Latrobe blamed this on the bad work of his predecessors, but it is possible that over-light design on his part may have had something to do with it. The foundations for the lighthouse at the Balize entrance to the Mississippi manifestly were wrongly designed for the conditions; their failure was inherent in their form. And foundation trouble was also at the bottom of the unequal settlement and final abandonment of the first New Orleans Customs House, where he ignored local ways and imposed types of material and design unfitted to the climate. Nevertheless the greater amount of his work was well designed structurally and, where he had charge of the construction, beautifully executed. The vaults of the Bank of Pennsylvania, the gothic bank at Philadelphia which followed it, the Baltimore Cathedral, and the vestibules, minor rotundas and basements of the Capitol were new notes in American architecture indicating a new approach toward the problem of the integration of form and design; wherever the buildings have not been destroyed, they still stand today. The Philadelphia water supply system and the New Orleans water supply system—finally with some modifications carried out after his death, although due primarily to his initiative and original ideas—were also epoch-making, the direct parents of the later superb American municipal water supply systems. For Latrobe well realized that urban creation meant water and sanitation as well as the building of monuments, work places and dwellings.

But his importance to American architecture did not cease with his death. Necessarily in the course of his large and varied practice he had collected around himself a group of assistants and students and in all of them he set alight something of his own enthusiasm, his own creativeness, his own search for new and better solutions, his own professional idealism. Frederick Graff, the engineer, and Robert Mills and William Strickland

the architects, were the most noted, and they in turn indoctrinated a new generation—Thomas U. Walter of Philadelphia, Ideon Shryock of Kentucky and others—with similar ideals, that Latrobe's influence toward a sounder, more integrated, and more creative architecture and a more clearly defined and realistic profession continued to spread over the country in ever-widening circles.

Benjamin Henry Latrobe came close to being the ideal renaissance character. There seem to be no limits to the knowledge of his time that he commanded. He was a polished linguist, with good knowledge of Spanish, French and German among the languages of today; he was also an excellent Latinist and knew Greek and at least a modicum of Hebrew. He wrote pungently, gracefully and well—perhaps on occasion, as his letters show, so pungently. He wrote the hymn of dedication sung at the opening of St. John's Church in Washington, which he designed. He was also the author of a comedy that was played with apparent success in Richmond and Philadelphia; one wishes it were still preserved. He had, too, at least a theoretical knowledge of music which he passed along to his pupil Robert Mills, and his scientific knowledge combined with this musical interest in producing the article on acoustics which he wrote for the American edition of Chambers' *Encyclopaedia*. This is a complete and, in the light of the knowledge of the time, thorough treatment of the laws of sound and their application both in musical instruments and in architectural design—surely an extraordinary performance for one who made his name in quite other fields.

It was no accident that he was a close friend of Charles Willson Peale, for their insatiable curiosities were similar and with these both of them combined marked creative talent. Latrobe was one of the earliest owners of the polygraph, which Peale invented; it was through Latrobe, in fact, that Jefferson ob-

tained his polygraph. And it is due to Latrobe's polygraph that copies of all the letters that he wrote over a period of many years are still preserved and, together with his sketch books and journals, remain to give us a picture unprecedentedly complete of the life, the character, the struggles of this many-sided man. Much of his knowledge went, alas, little appreciated by the mass of the people of the young and struggling country, who were, typically enough, absorbed in the pragmatic doings of everyday. But he was fortunate in having had a few friends who understood his unique quality and treasured it—men like Peale and Jefferson and, later though to a less degree, Madison.

Like many others, Latrobe came to this country full of enthusiasm for democracy and freedom; in fact, it was probably the new experiment the United States was making in democratic government which, just as much as the opportunities for professional activity, turned his mind to these shores. Yet the political squabbles of party-ridden Washington disgusted him. As time went on he became politically cynical, though he never lost his wide interest in the swings of popular feeling and realized more deeply than many native Americans the depth of the problems which faced the country—especially the problem of slavery and the extreme difference in living conditions and ideals between various regions. His New Orleans journals, now being prepared for publication, contain comments on slavery, on French habits, on the conflicting ideals of the Americans and the Creoles, on Negro music and religion, on theology in general; they even contain an interesting criticism of the rhymes used by Molière. These notes reveal the breadth of his interests; they show that this man, who was so truly the father of American architecture, was much more than a mere professional designer. He was, above all else, not only a whole man but a man who in his endless curiosities and his restless seeking was prophetic of the times that were to come.

Latrobe's unsuccessful competition design for New York City Hall, done in 1802. Courtesy of Avery Library and Library of Congress.

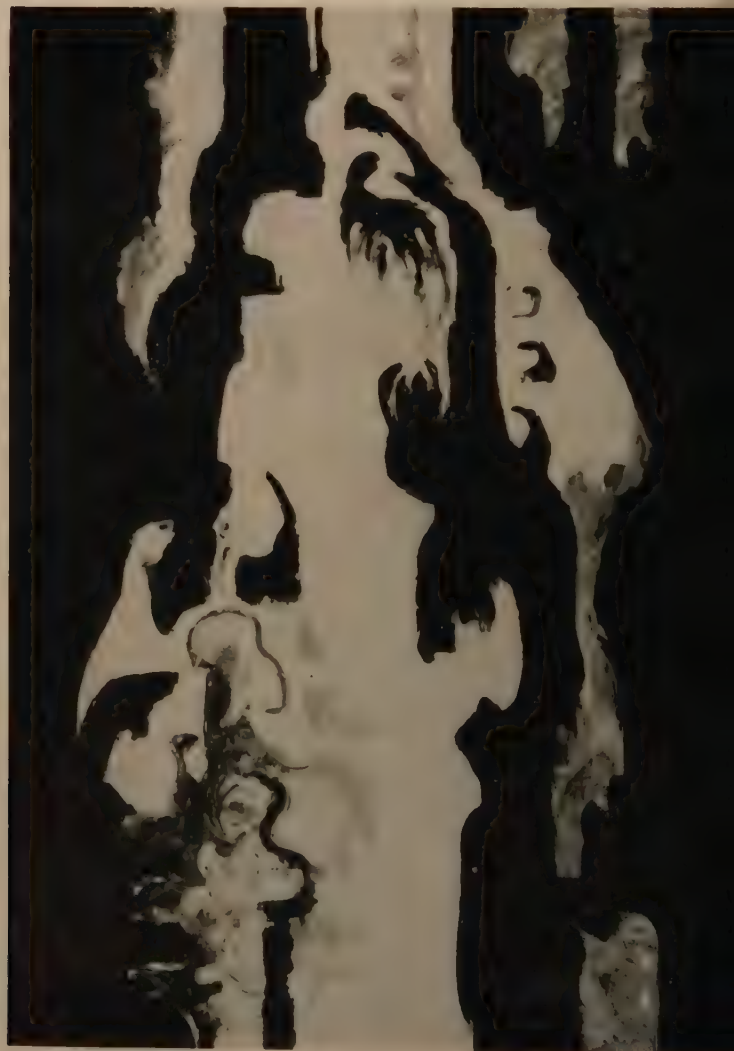


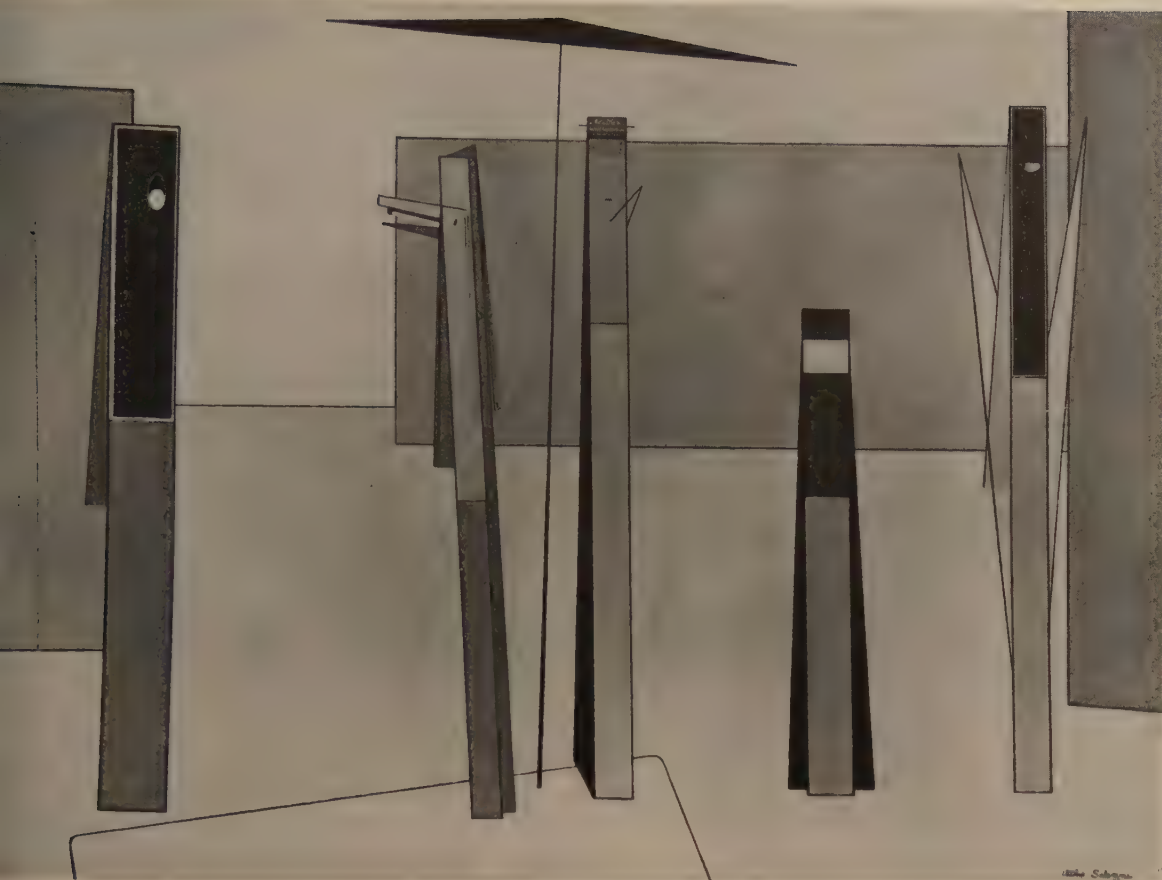


Clyfford Still, who was born in Grandin, North Dakota, in 1904, now lives in San Francisco. He has studied at the Art Students League in New York and taught at Washington State College and the California School of Fine Arts. His paintings depend upon color, movement and the contrasts of brilliant yellows, oranges and whites against blacks and greens. Still feels that his fluid, often flame-like vertical shapes have been influenced by the flatness of the Dakota plains; they are living forms springing from the ground. In New York, his work may be seen at the Parsons Gallery.

Two oils done in 1946, 36 x 24" (left), and 36 x 25" (below). They are owned by the artist, who has given them no titles.

CLYFFORD STILL

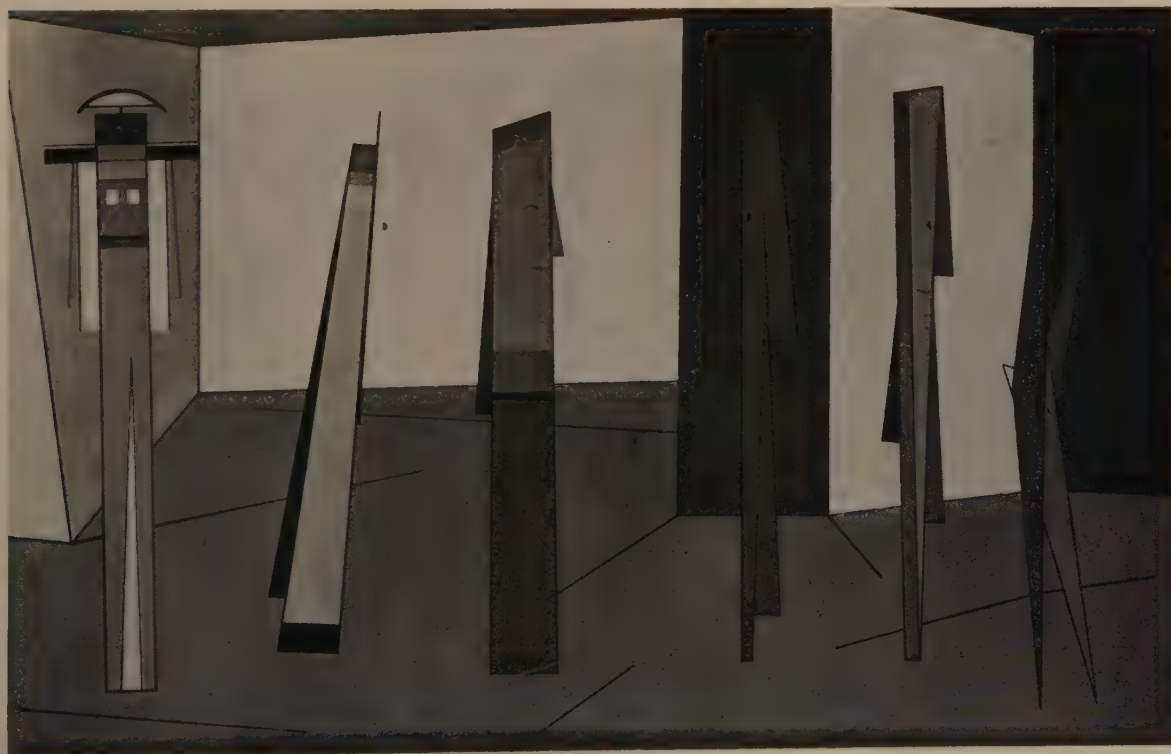




AFTERNOON IN IN-
FINITY, 1947, 29 x 36".

ATTILIO SALEMMME

Attilio Salemmme was born in New York City in 1911. He has had several one-man shows and exhibited in a number of the national annuals in Washington, Richmond, New York and Chicago. Last year he won a \$500 prize at the Chicago Art Institute's exhibition of abstract and surrealist art and was one of a group of artists employed by the Moore-McCormack Lines in the decoration of the S.S. Argentina. Salemmme is interested in the dilemma of isolated forms, apparently free, yet held fast by the tensions between them and the confines of a rigidly demarcated space. As his titles indicate, their abstract situation is symbolic of a human drama. He will have a one-man show at the Passadoit Gallery this spring.



ENIGMA OF JOY, 1947,
oil, 52 x 80", now in
the tourist lounge of
the S.S. ARGENTINA.

TWENTIETH-CENTURY NOSTRUMS: PSEUDO-

SCIENTIFIC THEORY IN AMERICAN PAINTING

BY MILTON W. BROWN

In the absence of documentary evidence one may only guess at the antiquity of mystic measurements in art. But that such concepts were already current in Egypt and Mesopotamia may be inferred from the magical function of numbers in ancient cultures. Even in Greek times the Pythagorean theories show an undeniable connection with these older mystical systems. The more rational efforts of Greek philosophers to arrive at esthetic principles seem also to have been conditioned to some extent by these ideas. During the renaissance such outstanding artists as Leonardo and Dürer searched for fundamental laws of proportion, and since then the academies have been concerned with the discovery and application of immutable laws of art. It would appear that as soon as the formal aspects of art are recognized as something distinct from its function, some men become concerned with rationalizing these "intangibles" into a logical and measurable system. This desire in itself is not necessarily a weakness, though it always seems, unfortunately, to end in sterility. However, each of these successive systems is in itself revealing, for each has upon it the special imprint of its own cultural environment.

In the first decades of this century, under the initial impact of modern art, some American artists were motivated by a search for the new but were unable to accept the apparently anarchic and completely individualistic attitude of the moderns. The modern movement had brought up the question of fundamentals in art and, bewildered by imported and incomprehensible ideas, ideas supposedly more fitting for a decadent European civilization than for the lusty optimism of an expanding America, they sought an answer in science, searched for fundamental principles, rules and laws that would be as fool-proof as mathematics.

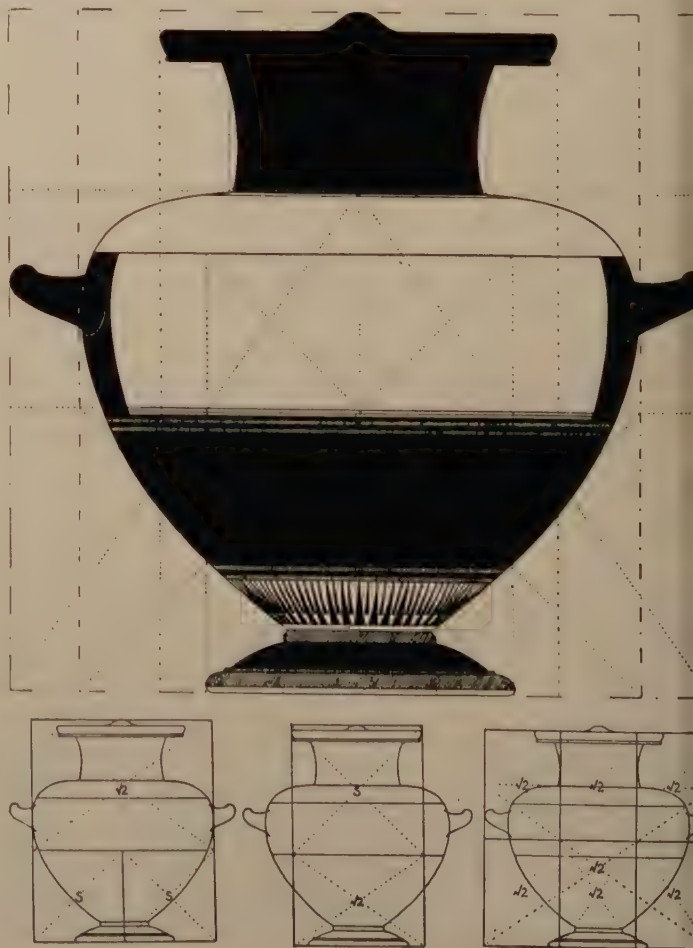
This frantic search produced such theories as Jay Hambidge's dynamic symmetry; the theory of inhalation of Arthur B. Davies and Gustav Eisen; the esthetic system of Denman W. Ross; the form measurements, the set palettes and musical notation of color of Hardesty G. Maratta. These pseudo-scientific theories—"scientific" because they consciously conceived of themselves as reconciling art and science, "pseudo" because they misapplied the principles and laws of science or misconceived their nature—affected many artists, archeologists and teachers, and some of them are still being taught in our schools and universities.

All these men believed in the compatibility of science and art. Unfortunately it was usually a simple-minded mechanical transfer that they made of scientific ideas into the field of art. It was earnestly believed that what was true for science was true for art and that science could be the salvation of art. Denman Ross, who as a collector and teacher in Boston and

at Harvard helped to form a whole generation of artists, claimed that painting was a "scientific practice." In his book *On Drawing and Painting* (1912), which attempted to systematize the fundamentals of design and color, he claimed that his method in art is that "which is followed by scientific men everywhere and it can be followed just as well by artists if they are willing to become scientific in their methods." Maratta, with all his mumbo-jumbo, thought he was supplying art with a scientific method. Hambidge certainly considered dynamic symmetry completely scientific.

Every one of them believed that once the laws of art were stabilized the production of art would be not only facilitated but raised to a higher level. The problem was to find a way to regularize these laws or principles. While European artists in a more truly scientific spirit, were investigating new esthetic concepts of form and color, Americans were attempting to establish immutable principles. While a Picasso or a Matisse was drawing inspiration from the wealth of historical style

Diagram illustrating dynamic symmetry. L. D. Caskey, Geometry of Greek Vases: . . . , Boston Museum of Fine Arts, 1921



THIS ARTICLE FORMS A CHAPTER IN A NEW BOOK IN PREPARATION BY MILTON BROWN, MEMBER OF THE FACULTY OF BROOKLYN COLLEGE.

These men were searching in the past for some eternal principle which would anchor art so they could get aboard. The search took the form either of an eclectic combination of precepts derived from other art periods, discoveries in theories of light and color, fantastic systems for becoming a great artist in a hurry, or a combination of all three, since they were of course not mutually exclusive.

Since science had developed through a progressive accumulation of knowledge, they firmly believed that a similar progress was natural in art. If the accumulation of knowledge placed modern civilization above that of all other epochs, then naturally the accumulation of knowledge in art should make contemporary art superior to its predecessors. Some of them could never understand why this was not so. These men were struck by the vista of a greatness which would eventually surpass the Greeks, for were we not more civilized and more scientific than the Greeks? All we needed was the formula. Willard H. Wright, whose *Modern Painting* (1915) was the first important American contribution to the discussion of contemporary art, believed that he had developed a "scientific aesthetic." Wright conceived the entire development of painting as a consistent progression, as a scientific exploration of the properties of form and color, culminating in synchromism, a style originated by his brother, S. MacDonald Wright, and Morgan Russell), which was based on the optical discoveries of the nineteenth century. He went so far as to maintain that painting had finally mastered its materials, and from then onward—after 1914—there would be no more new movements or schools in art, only the creation of esthetic objects. Finally, in *The Future of Painting* (1923), he ended by renouncing painting as outmoded and heralding the color organ as the future instrument of visual expression.

The idea of the color organ brings us to one of the more interesting notions which ran through most of this theorizing, the attempted equation of color with music. The relation of color to sound has intrigued many minds as far back as Aristotle. Newton was fascinated by the analogy between the intervals of the major colors of the spectrum and the notes of the diatonic scale, a notion which has recurred constantly in color theory. Also, the mathematical character of music gave an added fascination for those interested in a scientific rationalization of art. Hardesty G. Maratta, a painter who later turned his craft to manufacture paints for artists according to a formula of his own, believed that we had child prodigies in music because there was a basic science or system in music which painting still lacked. He contended, in an article for *Touchstone* (June, 1920), that the "harmony of sound relation may be reduced to harmony of color relations" and that both may be determined by mathematical calculation." Consequently he developed a color keyboard and spoke of mixtures in octaves, intervals, etc., working out an elaborate analogy between color and sound. Maratta had a good deal of influence. Such men as Robert Henri, John Sloan and George Bellows for several years used an arsenal of forty-eight tones in three shades which he prepared. Henri recommended to his students and Denman Ross admitted his dependence on Maratta in his own development of set palettes, of which he devised some forty-eight, and the use of which he considered analogous to the harmonic and contrapuntal systems of music. Ross, in *The Painter's Palette* (1919), wrote, "Considering the art of music and the use of musical instruments, it seems that the musician has a great advantage over the

Proportions of the human figure analyzed according to dynamic symmetry, from The Diagonal, February, 1920, edited by Hambidge 1919-1920, while he was at Yale.



painter in having a fixed scale of tones and definite rules for using it." He thought it possible for the painter to convert his palette into an instrument of precision, to make the production of effects of light and color an ordered procedure.

While Wright was intrigued with the musical analogy in so far as it led to "pure" art, one of the theoretical goals of modern art, Ross and Maratta were more interested in the mathematical character of music and its scientific connotations, which they felt could be transferred to painting. Ross was of the opinion that "there is no getting on properly and successfully in any art without metrical systems or modes, in which it is possible to think definitely and express oneself in what will be recognized as good form. There is, indeed, no art which can be satisfactorily and successfully practiced without constant reference and obedience to mathematical principles, systems, and laws." Maratta echoed this idea in an article in *Arts and Decoration* (April, 1914) when he said that "the measurements used in the science of Sounds to determine proportion and harmony may be used also to determine proportion, harmony in the science of Form and Color. . . . To produce harmony in a work of art we must use 'numbers' and metrology, the science of measuring, as all bodies and emotions are subject to numerical calculations."

This reliance upon numerical calculation as a scientific method was at least in part simply a reaction against what seemed the incomprehensible character of the modern movements in art. While it was obvious that the older academic system was definitely antiquated, the seemingly anarchistic

CRESCENDO
by Arthur
B. Davies,
1910, oil,
18 x 40",
Whitney
Museum.



attitude of the moderns, with their insistence upon the supremacy of the individual and upon intuitive methods, was unpalatable to our pseudo-scientific theoreticians. The attitude of a man like Alfred Stieglitz, for instance, was completely antithetical to science in its relation to art since he feared science's standardizing and democratizing tendencies. And this attitude was apparently common among the advanced guard. John Marin wrote in a letter of 1913 that "the object of science is to make easy for the many, the object of art to make hard for the many; science is vulgar, art exalted." On the other hand Hambidge, Ross and Maratta saw in science a safeguard against hazard, against the vagaries of intuition. In a sense science was a refuge where standards and judgments could be regularized. In almost all cases we find these men attacking modern art as chaotic and degenerate. Ross was especially vehement: "The efforts of these self-sufficient 'artists' are a warning to us. Ignoring the art of the past, its ideal, and its technical standards, they proceed like little children without knowledge and without training, and they express the states of mind which they happen to be in, no matter what they are. The result is, of course, the expression of ignorance."

In the introduction to *The Elements of Dynamic Symmetry* (ca. 1926), Jay Hambidge, the father of dynamic symmetry, wrote that he "was impelled to take up the study of symmetry because he could not entirely agree with the modern tendency to regard design as purely instinctive." Maxwell Armfield, writing about dynamic symmetry in *International Studio* (November, 1921), reiterated the same idea. "Mr. Hambidge's discovery comes at an opportune moment when the more thoughtful artists are searching for something more stable than mere personal likes and dislikes, upon which to base their practice." Armfield, incidentally, believed that dynamic symmetry would democratize art, which heretofore had been a secret cult with secret methods and language beyond the range of the average person's criticism. If real laws were established, non-variable laws like those of mathematics, art could have universal understanding and we would be able to spot the charlatan. He contended, naively, that in music there could be no fakers because the "technique is defined and traditional, and develops along rational lines, so that musicians can not be taken in by incompetency."

All these men recognized the period as one of revolt and considered themselves progressive forces within the move-

ment, demanding a scientific and universal rather than an individual and personal basis for it. And yet in a sense the entire movement, in its search for universal principles, for system and law, reveals essentially a desire for the establishment of a more modern academy. The great error of which they were all guilty was a confusion of science with eternal principles. The idea that they could find immutable laws in the art of the past which would be applicable to both the present and the future is merely an extension of academic thinking. These men honestly believed that if one knew the rules that went into the making of a Greek temple or a renaissance fresco, one could produce comparable works today just as, if one knew the laws of engineering, one could build any number of bridges which would stand without falling.

This search for eternal principles often led to weird results. In many cases it was no more than a search for a magic formula, a panacea or patent medicine good for any situation. One of Hambidge's followers, writing almost in the language of the medicine-show quack, claimed that dynamic symmetry was good for artists, photographers, advertising agencies and printers, moving picture directors and camera men; "it can also be used by interior decorators, jewellers, and ceramic workers, as well as in other kindred arts," because his prescriptions are "based on Greek Proportion, which in turn was undoubtedly founded on Nature's own laws."

The search for the alchemist's stone in art led these pseudo-scientists to ancient, and especially to Greek, art, which is not strange if we recognize the element of academic derivation in all these theories. The general pattern was a belief that the laws were originally known to the Egyptians, somehow discovered and developed to their highest stage by the Greeks, lost during the hellenistic period and only vaguely guessed at in the renaissance. It is in this phase of theorizing that we find the more fantastic manifestations, much closer to magic than to science.

Denman Ross was motivated by the idea of creating a scientific method for an age that had lost the empirical method of workshop tradition, but some of the others were obsessed with a search for magical rules. Maratta believed, or at least claimed, that he had rediscovered the secret principles of art known to the Egyptians which the Greeks had originally learned by masquerading as Egyptian priests. These traditions, jealously guarded, had come down through the Church. Some

e renaissance painters knew of them. Dürer is supposed to have come to Florence to learn them from a dying artist. He arrived too late, it seems, and, receiving only a hint, he spent the rest of his life trying to work them out. As the rediscoverer of these age-old principles, Maratta claimed he had designed the Parthenon, a sphinx and a pyramid more perfect than any produced heretofore. Unfortunately, since the system was never published, it is now lost again.

Arthur B. Davies, one of the motivating spirits behind the Armory Show and the introduction of modern art in the United States, became connected with a curious theory called the "life of inhalation" which was supposedly the basis of excellence in Greek art. This theory was the brain-child of Gustav A. Eisen, a zoologist, and is explained extensively in a sumptuous publication called *The Great Chalice of Amalthea* (1923), which must be read to be believed. It was based on the idea that the thorax, not the brain, is the center of emotional life and that all Greek figures are depicted as unconsciously inhaling rather than exhaling, and this drawing-in of the stomach was supposed to raise the general emotional tone of art. Of inhalation, Eisen says, "It is found in nature and is applicable to any art, philosophy and religion, its effect everywhere being emotional and spiritual in the best sense of the word." Davies experimented with the theory and did many chalk drawings on black paper in this connection. Eisen claimed in an obituary on Davies that the latter even retouched many of his earlier paintings to give them this added "life of inhalation." In addition to inhalation, Eisen embraced dynamic symmetry, the "occulted spiral" and something called the "deflected diagonal." He was apparently open-minded towards any "scientific" idea that came his way.

Of all these theories dynamic symmetry was the most influential. Proposed by Hambidge as early as 1903, it came into prominence only in the early twenties because, according to Hambidge, "about the beginning of the great war, the field of design had become so disrupted by the reactions against academic tradition that the attention of the art world was directed toward the many new movements of protest against accepted artistic practice."

Dynamic symmetry affected both artists and archeologists, and many a bitter fight was waged around it. Bellows, Henri and Leon Kroll were among those who used it in composition. Denman Ross accepted it in his teaching. L. D. Caskey, curator of Greek art at the Boston Museum of Fine Arts, wrote a book demonstrating its application to the measurement of Greek vases. G. M. A. Richter, curator of classical art at the Metropolitan Museum of Art, defended it against the attacks of Rhys Carpenter and Edwin M. Blake in the staid pages of the *American Journal of Archeology*. Hambidge held a Sachs fellowship and lectured at Harvard and taught and published the *Diagonal* (1919-20) at Yale. Hambidge presented dynamic symmetry as a mathematical system of composition of ancient origin which is based on the relationship of the diagonal to the sides of a rectangle. And to it was ascribed a sort of occult power because of its supposed conformity with certain phenomena of plant growth. The romance of ancient times, the Greek key to beauty, the mysteries of nature and the logic of mathematics all in one capsule was strong medicine. This is not the place for an adequate description of dynamic symmetry or its critical evaluation. Time at least has relegated it to practical oblivion.

In all these theories one must keep in mind the coexistence of several elements. First, there was the desire to systematize existing esthetic knowledge. As a disciple of Ross, Arthur Pope, who teaches at Harvard, writes in his *Introduction to the Language of Drawing and Painting* (1929): "The art of the past has been largely a matter of rather narrow tradition—a concentrated study of the use of a limited range of materials and terms. The art of the present must inevitably be based on a broad eclecticism—a rational eclecticism, I should like to call it. For this, in painting, as in architecture, a sound theoretical basis is a necessity." But eclecticism, even when pseudo-scientific, is academicism. Second, there was the tendency to equate art with science, to use the methods and language of science, hoping thereby to create immutable laws. Last, there was the search for a mystic principle which would immediately rejuvenate art. All these theories were to some degree a mixture of three elements—academy, science and patent medicine.

George Bellows, ELEANOR, JEAN AND ANNA, 1920, oil, 59 x 66", Albright Art Gallery, and Bellows' drawing, from Jay Hambidge, *Dynamic Symmetry in Composition* . . . , 1923.



AN INTERVIEW WITH CARL HOFER

BY YVONNE HAGEN

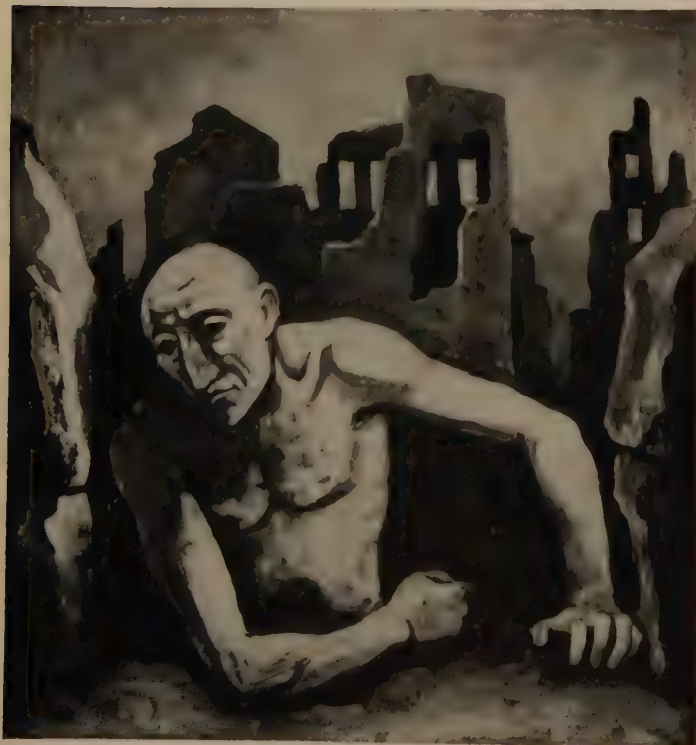
Carl Hofer, born in Karlsruhe in 1878, International Carnegie prize winner for painting in 1934, under Hitler a painter of "degenerate art" and now the director of Berlin's Hochschule für Bildende Künste (Academy of Fine Arts), is to be found these days in the British Sector of Berlin on a small bombed-out cobblestone street, called Bar Strasse, in Wilmersdorf. Walking up the street to his house one sees the ruins of little two-story homes all along the way, attached houses with walls torn out, bathtubs rusty and dangling from an occasional top floor and old radiators on the rubble-strewn sidewalk; but Hofer's home was completely restored.

When one enters the studio streaming with sunshine one might momentarily forget the war. Hofer is still vigorous, still actively engaged in painting. Only now his methods must be different. Before the war Hofer used to mix his own pigments from jars of powdered pure colors; but now neither the powdered colors nor the ingredients to mix with them are to be had. At present he uses tubes of commercial paint which he obtains by barter. "I get a tube here and another there, trade something for it, you know." But even Hofer can't very often barter for a good linen canvas, which is almost impossible to find these days and then only at fantastic prices on the black market. He has therefore taken to cleaning off the paintings that satisfy him least and doing other compositions over them. This is an unhappy thought, since he has been known to want to change even some of his best canvases, already hanging in museums.

YVONNE HAGEN INTERVIEWED CARL HOFER IN GERMANY WHERE HER HUSBAND, AN AMERICAN ARMY OFFICER, IS NOW STATIONED.



Two oils from Hofer's 1946 Berlin exhibition: above, *THREE ICE SAINTS, 1943*; at the left, *AMONG THE RUINS, 1943*



In spite of this process of destruction and repainting, in spite of the tremendous number of his works that were burned in the 1943 fire, Hofer has already had two large exhibitions, each of almost a hundred paintings, since the end of the war. Unfortunately neither of these has reached the United States. He has repainted from memory many of the paintings lost when his studio was bombed out in 1943, particularly those that needed improvement and slight changes to become what he felt they should be.

His technique and style have changed little since his last American exhibitions (at the George Walker Vincent Smith Art Gallery in Springfield, Mass., in 1941; at the Nierendorf Gallery in New York City in 1943). Perhaps the most striking factor in these recent paintings is that he conveys his meaning through every means at his disposal—story, color, composition, etc., without insistence on any one of them. Later one notices many things: the influence of Giotto and Cézanne; the manner almost fresco, technique; his absorption in color; his practice of doing many paintings on a single theme; and, like Kokoschkina, his great sensitivity towards the mythological and the symbolic.

Hofer is still a man of amazing vigor. Aside from serving as director of the Hochschule für Bildende Künste, a heavy responsibility involving many meetings and conferences, he is also

th Oscar Nerlinger, the founder and editor of a new art magazine called *Bildende Kunste*, a monthly periodical with a circulation of fifty thousand. He believes that artists should write about art, too, and has an article of his own in every issue. Strangely enough, the magazine is licensed by Russia and printed on Russian paper; perhaps the authorities might withdraw the license if they realized how largely the magazine is devoted to modern art. But in all fairness, while the Russians in Moscow may like art of the academic variety, those in Germany are eager to support cultural activity and do not necessarily insist that it be done their way. Still, one hopes that *Bildende Kunste* takes a long time to reach the Soviet-sponsored Art Offices in Moscow.

Hofer was deeply shocked that Marshall had sent the State Department exhibition of American art back home, since Europeans now consider that sort of thing as familiar, and symptomatically dangerous. He said, "Very, very few people would be interested in seeing what Truman, Marshall, or Hearst would select for an American Art Exhibition to go around the world. After all, what do generals or politicians usually know about art?" and "Every country that tries to control art gets into trouble. National art control is right along the totalitarian road." He was somewhat reassured to know that strong protest in connection with this matter had been voiced in America generally as well as in art groups; that here, too, it is recognized as a symptom of danger.

Hofer said that, paradoxically, he had never sold so many paintings as during Nazi times. After the Nazi cleanup of "degenerate art," when all his paintings, along with those of other moderns, were torn from museum walls in Germany, the better

art galleries in Berlin and elsewhere kept their "back rooms" filled with modern, so-called degenerate, art and carried on business somewhat in the speakeasy manner. As soon as a customer showed his credentials (esthetic, political or otherwise), and the gallery owner was satisfied with these, he was allowed into the back room to view and buy the work of the forbidden artists. Officially, Hofer was not allowed to paint but managed to do so nevertheless. Though he had written many searing articles about the Nazis before 1933 in the daily Berlin papers and though many articles were written against him under Hitler's rule, he was more or less let alone. Apparently, the Nazi purpose was to render him impotent and disgraced in the eyes of the public.

Hofer no longer teaches; he has less time than he would like in his studio as it is. But he keeps abreast of current activity. The Hochschule für Bildende Kunste (the United States Schools for art, creative, architectural and pedagogic) opened immediately after the capitulation in May 1945. Hofer says there is a very lively interest in the arts on the part of the younger generation, but that it is still too soon to see if a new and strong creative movement will emerge as it did in Germany after the last war. Whether or not the new men are going to be creative, they are tremendously enthusiastic about learning all that has been kept away from them during Hitler's rule and by Hitler's kind of art. Hofer is sure that an American exhibition in Germany would be of tremendous educational value, an opinion he bases on the results of the two French shows, the first of painting, the second of sculpture. He re-emphasized, however, that such an exhibition should not be selected by politicians or generals, but by art experts.



PASSAGE TO HELL, 1947.



DAGUERRETYPE PORTRAIT, made in the Rees Gallery, New York, about 1853, and daguerreotype label of 1854. Walter Scott Shinn Collection.

PORTRAITS FOR THE MILLION

BY BEAUMONT NEWHAL

When the first practical photographic techniques were published in 1839—Louis Jacques Mandé Daguerre's *daguerreotype* and William Henry Fox Talbot's *photogenic drawing*—the world looked forward to their application to portraiture. But the techniques were too imperfect: they demanded exposures of such great length that to sit for a portrait was an ordeal. Within two years, however, improvements were made in both processes, particularly in the daguerreotype. Exposures were reduced to the comparatively short time of thirty to fifty seconds, and the world rushed to the "Daguerreian Galleries" that sprang up in almost every city. Prices at first were high—\$5 for a one-sixth plate ($2\frac{3}{4} \times 3\frac{1}{4}$ inches) in a neat plush-lined case. By 1850 the demand was so great that operators could hardly keep up with it. The daguerreotype process did not lend itself to mass production and bulk duplication: each image recorded on the mirror-like silver surface of the plate was unique, each portrait demanded a separate sitting.

To speed up production to three hundred, five hundred, even a thousand daily, daguerreotypists introduced division of labor. Prices dropped; one Boston operator offered daguerreotypes at 50¢, at 25¢, at 12½¢—made "two at a pop" with a double-lens camera. The sitter bought a ticket and was posed by an operator who never left the camera. A plate, already prepared by the polisher and the coater, was brought to him, and he passed it on exposed, in its protective shield, to the mecurializer who developed it, to the gilder who enriched it and to the artist who tinted it; fifteen minutes after the customer had bought his ticket he exchanged it for the finished likeness. Such hastily

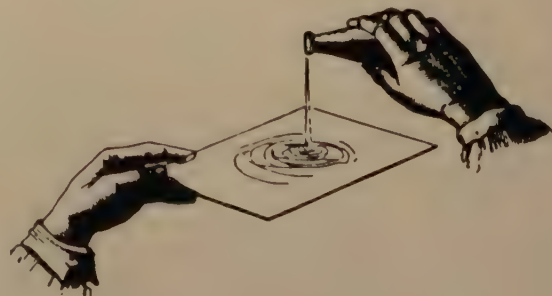
made portraits were seldom satisfactory; many were left behind by disappointed customers, but new prospects streamed up the stairs to the skylight and the cash rolled in.

Prices became even lower and quantities even greater with the perfection of the collodion process, invented in England in 1851 by Frederick Scott Archer. It almost at once replaced Fox Talbot's invention, which was too slow in action for commercial portraiture. Three times, in three guises, it threatened the daguerreotype and finally triumphed.

It was primarily a method of making negatives from which endless prints could be made. Collodion, discovered in 1847 as a means of protecting wounds, is a mixture of guncotton, alcohol and ether; flowed on a surface it dries to form a tough skin-like film. Archer used it to bind light-sensitive silver salts to glass plates.

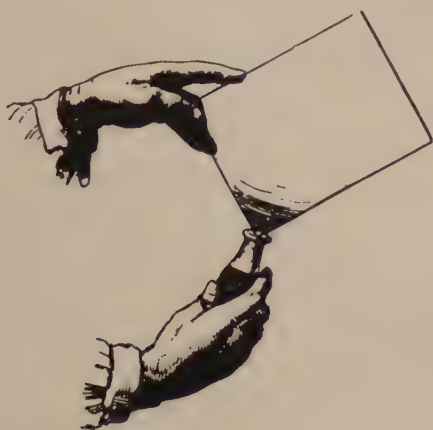
The process consisted of seven steps:

1. *Cleaning the plate.* A piece of glass was placed in a vat and thoroughly cleaned and polished. The plate was then coated

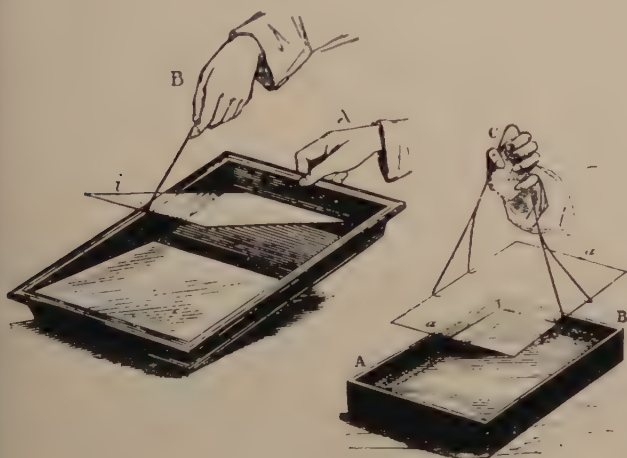


THE AUTHOR ADAPTED THIS MATERIAL FROM HIS "A SHORT HISTORY OF PHOTOGRAPHY," TO BE PUBLISHED BY THE MUSEUM OF MODERN ART.

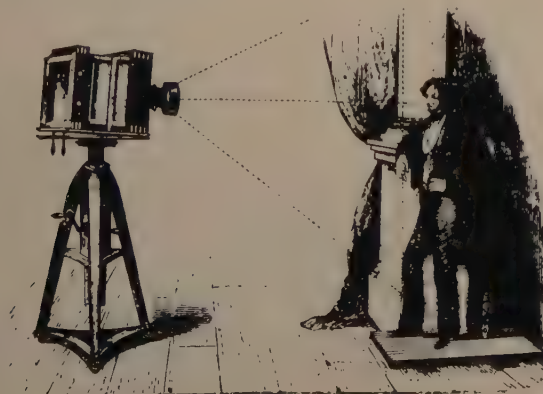
1. *Coating the plate.* The glass was held by one corner and enough of the viscous collodion to which halide salts had been added was skilfully run over the surface to form a perfectly smooth, even coating. The excess fluid was poured back in the bottle:



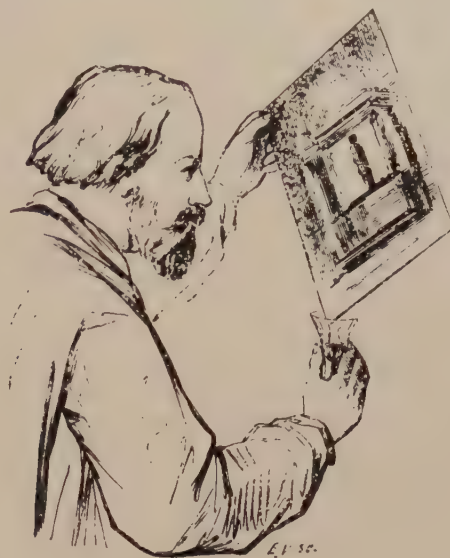
3. *Exciting the plate.* In the subdued orange light of the darkroom the coated plate, while still wet, was made light-sensitive by soaking it for about five minutes in a bath of silver nitrate. When it had become creamy-yellow it was taken out, drained and put *still wet* into a light-tight plate holder, or shield:



4. *Exposing.* "Place the cap on the lens [the beginner was instructed in the popular handbook *The Silver Sunbeam*]; let the eye of the sitter be directed to a given point; withdraw the ground-glass slide; insert the plate-holder; raise or remove its slide; Attention! One, two, three, four, five, six! (slowly and deliberately pronounced in as many seconds, either aloud or in spirit). Cover the lens. Down with the slide gently but with firmness. Withdraw the plate-holder and yourself into the darkroom and shut the door":



5. *Developing.* In the orange light of the darkroom the plate was removed from its holder and over its surface a solution of pyrogallic acid or ferrous sulphate was poured. In a few seconds the image began to appear, increasing rapidly in brilliance. When it was judged to be fully developed, the plate was rinsed in clean water:



6. *Fixing.* Hypo (sodium thiosulphate) or potassium cyanide in solution was now poured over the plate to dissolve the undeveloped silver salts. Finally, the plate was well washed under running water:



7. *Drying.* Over a gentle flame the glass plate, held between thumb and forefinger, was rapidly moved until dry; while still warm it was varnished.

The process required experience and skill of hand; a mistake in any one of the operations spelled failure. The photographer was chained to his darkroom, for all of these operations had to be done rapidly before the collodion emulsion dried. Because the plate had to be kept wet the process was called "wetplate."

Although invented for making negatives, Scott Archer described the application of his technique to the production of positives directly in the camera. A developed plate could be viewed as a positive simply by placing it against a piece of dark material or by painting the back of the plate black. The highlights were represented by the grayish-white tone of the developed collodion emulsion; the shadows, being more or less trans-

parent, revealed the black background. Like the daguerreotype, each such picture was unique; the very glass plate exposed in the camera was itself the final product. Thus Archer's modification lacked the power of duplication, but it had the advantage of being quick; the sitter could take the finished picture with him almost immediately.

These glass positives, because of their similarity to the daguerreotype both in appearance and in manner of production, were especially popular in America. Scott Archer's invention, which he had published without restrictions of any kind, was patented by James A. Cutting of Boston in 1851. Marcus A. Root, a Philadelphia writing master turned daguerreotypist, named the pictures *ambrotypes*. Like daguerreotypes, of which they were the direct imitation, they were enclosed in leather or composition cases; like daguerreotypes, they were mainly portraits, with an occasional scenic view.

The familiar *tintype* is a modification of the ambrotype, the support for the light-sensitive collodion emulsion being, instead of glass, thin metal plates japanned black or chocolate color. The manufacture of plates was begun in 1856 by Peter Neff, Jr., who named the process *melainotype*, and by Victor M. Griswold, who chose the name *ferrotype*. The more popular word *tintype* was introduced later.

Because the surface of the tintype was not so fragile as the daguerreotype, protective cases were no longer required. The pieces of "tin" bearing the picture could be sent through the mail, carried in the pocket and mounted in albums. They were processed while the customer waited. They were cheap not only

because the materials were cheap but also because, using multi-lens camera, several images could be secured with one operation. After processing, the plate was cut into single pictures with a pair of scissors.

Tintypes were immensely popular. "The same excellencies which were claimed for the beautiful productions of Daguerre," we read in the standard manual of the tintypist, Estabrooke's *The Ferrotype and How to Make It* (1872), "are now claimed for the Ferrotype in conjunction with other advantages, among which may be mentioned rapidity of production, greater portability, adaptation to far more extended use, and last but not least, cheapness—these qualities have made the Ferrotype the picture for the million." These advantages were not gained without losses. The brilliant richness of the daguerreotype gave way to unpleasant mealy gray tones. The tintype became a casual process; when the results have charm it is due to the lack of sophistication and to the naive directness characteristic of folk art. Records of happy larks, mementos of friendships, stiffly posed portraits of country folk against painted backgrounds are common; views are few. The production of tintypes received its first great impetus when the Civil War broke out and family portraits were frantically demanded by those who were fighting and those who were at home.

The tintype did not attract serious workers. The process lingered in the backwaters of photography as the direct yet weak descendant of the daguerreotype. Improvements were few; Estabrooke's manual went into twelve editions, but the last one, dated 1904, is almost identical to the first.

Left, AMBROTYPE PORTRAIT, maker unknown, about 1855, Collection Mrs. R. S. Mackay.

Right, CIVIL WAR SOLDIER, Tintype, maker unknown, about 1862, Chicago Historical Soc.



Despite the competition of direct imitation, neither the tinteotype nor the ambrotype dealt the death blow to the daguerreotype. That was left to a third application of the collodion technique, the *carte-de-visite* photograph, a type of picture patented in France by Adolphe Eugène Disdéri in 1854. The name refers to its similarity to a common visiting card, for the paper print was pasted on a cardboard mount measuring 4 x 2½ inches. To make these small portraits Disdéri used a special camera with several lenses and a plate-holder which moved, so that on one negative a dozen or more poses could be taken. A single print from the negative could then be cut up into a dozen or more portraits, and the efficiency of the expert operator and printer was increased twelvefold.

Disdéri, a brilliant showman, made this system of mass-production portraiture world famous. Napoleon III halted a column of troops he was leading out of Paris on the way to Italy in front of Disdéri's studio while he had his portrait taken. The publicity was so great that all Paris, it seems, followed the emperor's example. Disdéri's studio became, in the eyes of a German visitor, "really the Temple of Photography—a place unique in its luxury and elegance. Daily he sells three to four thousand francs' worth of portraits." At twenty francs a dozen, this sum represents a daily production of eighteen to twenty-four hundred photographs!

The "photomania" jumped to England (seventy thousand pictures of the Prince Consort were sold the week after his death) and then to America (a thousand prints a day were made of Major Robert Anderson, the hero of Fort Sumter). The year eighteen sixty-one is memorable for a revolution in pictures," wrote the editor of the *American Journal of Photography*. "The card photograph has swept everything before it; and it is the style to endure." Pictures of celebrities sold by the hundred thousand. To accommodate card photographs of relatives, friends and famous people, elaborately bound albums

were sold. The cards, of uniform size, were readily slipped into cut-out openings; the family album became a fixture in the Victorian home.

The card photograph was stylized to a formula. The figure was almost invariably taken at full length. To the American daguerreotypists the first *carte-de-visite* imported from France seemed comical. Abraham Bogardus, a veteran New York daguerreotypist, recollected that "it was a little thing; a man standing by a fluted column, full length, the head about twice the size of a pin. I laughed at that, little thinking I should at a day not far distant be making them at the rate of a thousand a day." The fluted column, the book-strewn table and the velvet drape became indispensable pieces of studio furniture. Little effort was made to bring out the character of the sitter by subtleties of lighting, by choice of attitude or expression: the posing was done too quickly to permit such individual attention. The format came to be used not only for portraits but also for making copies of daguerreotypes; ambrotypes and paintings, and for duplicating views of historic places and buildings.

In the face of this intense competition, portraits larger in size and less standardized in pose, lighting and concept were being made by the collodion process. Paris took the lead. A school of portraitists developed a bold and vigorous style well suited to interpreting those highly individualistic personalities who made Paris the center of the artistic and literary world. For the most part they had been Young Romantics of the Latin Quarter, living the *Vie de Bohème* as second-rate painters, caricaturists and writers. The most prominent of them, Nadar, whose real name was Gaspard Félix Tournachon, returned to his native Paris in 1842 after having dutifully followed his parents' wish by studying medicine in Lyons. He contributed sketches and articles to the comic magazines and founded a new one. He planned a vast series of lithographs: the *Panthéon-Nadar*, which would caricaturize everybody prominent in Paris;



Below, André Disdéri, SELF PORTRAIT, collodion process, V. Barthelémy Coll., Paris, courtesy Museum of Modern Art. Left, Print of *carte-de-visite* negative by Disdéri about 1854. Eastman Historical Coll., Rochester.



to gather documents for the thousands of sketches that he planned to include he turned to photography. In 1853 he opened a photographic studio in Paris with his brother Adrian. At first he made daguerreotypes, but he quickly took up the collodion process, using large plates to record the famous people who flocked to his studio, which had become a favorite meeting place. His portrait style was simple and straightforward; usually he took his friends three-quarters length standing under a high skylight against a plain background. The posing was subdued; the faces are seen with a directness and a penetration which is only partly due to the fact that he knew most of the sitters intimately.

The Société Française de Photographie held an exhibition in 1859 at the Palais des Champs-Élysées concurrently with the Paris Salon (thus far had photographers won official recognition to the title of artists), and the critic of the *Gazette des Beaux-Arts* who reviewed the show singled out Nadar's portraits for praise: "All the artistic, dramatic, political galaxy—in a word the intelligentsia—of our time has passed through his studio. The series of portraits that he exhibits is the *Panthéon*—serious this time—of our generation. Daumier meditates on his epic Robert Macaire—M. Guizot stands, his hand in his waistcoat, as severe and cold as if he were waiting for silence in the court before launching into a thundering rebuttal—Corot smiles as someone asks him why doesn't he *finish* his landscapes. These photographs are broadly seen . . . The photographer has the right to be called an artist." Another critic wrote, "The artist gives us the individual himself."

Nadar was a ceaseless worker. He continued to illustrate books while still taking portraits, and he began to experiment with other uses of photography. He took the first pictures by electric light; he took the first photographs from a balloon in 1856. Aeronautics came to be an obsession; in 1861 he founded

a society for promoting dirigibles and put out a magazine, *l'Aéronaut*. To finance the undertaking he built the largest balloon the world had seen, the *Giant*. On its second ascent the balloon was carried to Germany; the descent was made near Hanover. At the last moment control of the balloon was lost, and the luckless passengers were banged and dragged some twenty-five miles over open country before they finally came to rest. In 1870 Nadar was one of those who organized the balloon service by which the inhabitants of besieged Paris were able to maintain contact with the world.

His aeronautical ventures proved to be a financial disaster for Nadar and he took up photography again, this time in a more businesslike way. In the meanwhile competition had become enormous. "The appearance of Disdéri and the carte-de-visite," he wrote in his autobiographical *Quand j'étais photographe*, "spelled disaster. Either you had to succumb—that is to say, follow the trend—or resign." And he went on to tell of his friend Gustave Le Gray who had taken up photography because of his "preoccupation with art" and who, rather than change his studio into a factory, abandoned the camera and spent the rest of his life in Egypt as an art professor.

Nadar, who lived on into the twentieth century, never again achieved the brilliance of his earlier work. The business was taken over by his son Paul in 1880, who used the bold signature of his father as a trade mark for the product of the studio.

Disdéri, whose fortune had once been the talk of Paris, died penniless, blind and deaf in a public hospital in Nice. He was a victim of his own invention. The system which he popularized was so easy to imitate that all over the world cartes-de-visite were being made by the million, by photographers who were hardly more than technicians. If photography was to be more than mechanical picture making, the leaders were not to be those who made portraits for the million.



Above, ALICE J. BRETT AND FRIENDS, *Tin-type*, about 1865, Edward Weston Coll.; right, Nadar's portrait of THÉOPHILE GAUTIER, 1860, Sirot Collection, Paris, courtesy of the Museum of Modern Art.



BOOK REVIEWS

Possibilities. Editors: Robert Motherwell, art; Harold Rosenberg, writing; Pierre Chareau, architecture; John Cage, music. Number 1. Winter 1947/8. 112 pp. \$2.25.

The Tiger's Eye. On Art and Letters. Ruth Stephan, Editor. John Stephan, Art Editor. October 1947. Number 1. 108 pp. \$1.

If we glance at the history of the little magazine so carefully documented by a recent historical bibliography (Hoffman, Allen and Ulrich, *The Little Magazine*), we may note the existence of an unbelievable array of mushroom literature and experimental antics substituting, oftener than not, juvenile exhibitionism for esthetic originality and true energy. Yet if we are to be properly informed of the history of the little magazine, we have to recognize a fairly well-known fact: in its "institutional" capacity, the little magazine has sponsored, and often introduced, nearly all the art and literature that today the enlightened regard as modern classics—one need hardly mention such writers as Stein and Joyce, not to include Hemingway, James T. Farrell and Erskine Caldwell. The last three are writers about whose artistic status one may quarrel but about whose present acceptance by the reading public there can be no doubt. The truth is that—and it is an issue whenever a new "little mag" appears—whatever the esthetic and intellectual soundness of the wares exposed, one has to look among little magazines for "discoveries," for signs of the future.

The very fact that the little magazine is an institution, however, puts it in the general class with big, commercial literature which, alas, is also an institution. Having this sort of broadness and constancy, the little mag, no matter how often it dies away in its fleeting individual manifestations, is ever renewed on the altar of modernism or the advance guard. Naturally the individual advance-guard article is not so dependable as the quality of best-selling fiction or biography or as the contents of "serious" commercial monthlies and weeklies. But this difference obtains only with the mushroomy little-mag growth. The contents of academic quarterlies such as *The Sewanee Review*, *The Kenyon Review* and *Partisan Review* (the last named about to become a monthly) are just as dependable as the contents of magazines like *The Atlantic Monthly* and *Harper's* and certainly more artistic in character. The two most ambitious and physically resplendent of a recent large crop of little mags, *Possibilities* and *The Tiger's Eye*, strike a significant keynote in little-magazine history.

That keynote is moderation in advance-guard aims. With the demise of *View* there remained no well-equipped magazine in the field that in any way could be considered to maintain the "big" little-mag edition of *Transition*. Like *Transition*, which Eugeneolas started in Paris in 1927, *View* was international and, while in the whole eclectic, sponsored such movements as surrealism and neo-romanticism in poetry, the short story and painting, which other American magazines accept gingerly or not at all. Aside from placing a marked emphasis on new modern painters of abstract tendency, *Possibilities* and *The Tiger's Eye* publish nothing (short of the expensive printing processes in the latter) that could not appear in one of the academic quarterlies.

In their capacity as art magazines, *Possibilities* and *The Tiger's Eye* exhibit pretty much the same degree of tendentialness, with the former the sounder of the two. Few so-called little magazines have the financial resources to publish many illustrations, hence most of them have been at least nine-tenths literature. *Possibilities* is divided rather equally among literature, music data-and-criticism and painting with texts-on-painting, while architecture runs a poor fourth; on the other hand, except for one music article, *The Tiger's Eye* is divided wholly between painting and literature. Beyond question, the former is the more uniformly modernist.

On the face of it, the most logical function of the little magazine could be the organized effort to establish a new group within the acknowledged domain of the arts. *Transition* attained so much fame because it backed all the new literary techniques of the century.

To take a suggestive perspective, the difference between *The Tiger's Eye* and the rabidly cliquish and destructive *Little Review* (1914-1928), which dubbed Theodore Dreiser a "potato" while championing Joyce, Hemingway and surrealism, is an immense one, showing over the span of a quarter-century the decline of the advance-guard attitude in America—at least in terms of basic energy, exclusiveness and combativeness. Ruth Stephan, editor and publisher of *The Tiger's Eye*, echoes James Laughlin's deliberate disdain of high literary achievement in his administration of *New Directions* anthologies, when she says in her editorial:

. . . In the belief art is a quest that can be good only as water is good, there is no wish to reach for a halo of GOOD, which is a prudish proud ambition. [Italic caps in original.]

She emphasizes the "ingenuous" as well as "aliveness" and "originality," all qualities about which, in reference to this first issue, one might well argue. All the poetry, for example, is no more astonishing than the "modernism" Harriet Monroe started publishing in 1912. One is amazed, however, to read the following editorial statement:

. . . it is our intention to keep separate art and the critic as two individuals [*sic*] who, by coincidence, are interested in the same thing, and any text on art will be handled as literature.

This may be only a way of saying that the editor will not consider any manuscripts that take a critical view of the painters sponsored by the art editor. The most lamentably ingenuous feature of a very ingenuously edited magazine is the inclusion of a witty squib by Henry James, directed at the commercial institution of reviewing, together with a department titled *The Poetry Bulletin, Books of Poetry Published between May 15th and August 15th*, consisting of thumbnail comments on more worthless books of verse than one cares to count.

Yet Henry James' presence in *The Tiger's Eye*, curiously enough, is not without historic relevance. It evokes the socio-moral aspect of the advance-guard as "bohemianism"—an element which *The Dial* (1918-1929), with its genteel esoterics and high sophistication, was the only advance-guard organ to militate against. *The Dial* in its radical period made it possible for a gentleman to take up a foreign "ism" without losing his caste in American intellectual circles; this, even though from the viewpoint of a *Little Review* variety of intransigence, *The Dial* was hopelessly bourgeois. There can be no doubt of the respectability of both *Possibilities* and *The Tiger's Eye*. In the former, an article on the pre-surrealist Dada (1920), by one of its founders, is interesting but serves for no more than a nostalgic memoir.

The critical position of *Possibilities* is expressed in an editorial statement signed by the art and literary editors, partly as follows:

This is a magazine of artists and writers who practise in their work their own experience without seeking to transcend it in academic, group or political formulas. . . . Whoever genuinely believes he knows how to save humanity from catastrophe has a job before him which is certainly not a part-time one. Political commitment in our times means logically—no art, no literature.

Here is a platform that, oddly enough, abdicates without fuss the one true advance-guard issue in America during the last two decades, and that is—or perhaps one should say was—the relationship of advance-guard politics to the practice of art and literature. It was precisely this "live issue" which gave *Partisan Review* its fame in the early days.

The "extremism" as well as the "possibility" referred to in the *Possibilities* editorial evidently are scheduled to substitute for school or style tendency in the arts, but such terms (without the art/politics issue) merely underline the strict experimental character that willy-nilly associates the *Possibilities* enterprise, however

restrictive in taste, with the lax experimentalism of *The Tiger's Eye* and Mr. Laughlin's *New Directions* books. One misses a pervasive atmosphere in *Possibilities* that must exist to convince a reader that a magazine is present *à l'avant-garde*. What is there in common between the simple technical documentation of the music and architecture departments and the highly speculative esthetics of Mr. Rosenberg's essay on *Hamlet*; what in common between Paul Goodman's mytho-fabulous, highly subjective *conte* and Lino Novás Calvo's realistic, second-rate short story; what in common between the polemical ethics of Lionel Abel's poetic play and the naive flatness of Jackson Pollock's *My Painting* (right or wrong) document? I don't for a moment deny the value of each department in its way, but it is all too much like a public exhibition, with a booth devoted to the latest thing in each art. Above all, in no recent arrival in the little magazine field is there any directional energy, any organization of ideas, any real novelty, any group inspiration. With this lack, one must revert to the old complaint: "What a pity the little magazine isn't big!"—i.e., that it hasn't more readers.

The golden tradition of the advance guard is simply this: Wishing to transform the whole domain of the arts, it addresses itself primarily to the artist, the producer, not to the audience, the consumer. Therefore, it must inveigh, propagandize, defy; it must be favoritist; it must be full of internal combustion. Otherwise it is simply luxury merchandise in esthetics.

—PARKER TYLER
New York City

Werner Weisbach, *Vom Geschmack und Seinen Wandlungen*, Basel, Aerbach-Verlag, 1947. 163 pp., 24 illus. 8°.

In his most recent publication, Weisbach takes up in detail one of the problems on which he touched occasionally in his memoirs, published in 1937. Solidly founded on a scholarly basis, the theme is presented with an ease more often to be found in essays from Latin pens. Treating certain phases more elaborately than others, the author evades the pitfalls of pedantry and still manages to make his points clear. Profusely quoting from his sources, Weisbach begins with a brief survey of the development of theories in matters of taste up to the beginning of the nineteenth century. The changes in taste wrought by the coming of the machine age and the problems revolving around the London exhibition of 1852 are treated more rapidly. Briefly sketching William Morris' retrospective movement, the author approaches the period of the nineties and herewith enters the orbit of his own experience. The tendencies which prepared for the *art nouveau*, or rather its German counterpart, the *Jugendstil*, are ably analyzed. This chapter should be particularly interesting to students in the English-speaking world, because the conditions under which the later development of German arts and crafts took place are generally not well known abroad, in spite of the fact that the *Jugendstil* bottleneck brought about the changes in taste that persuaded the public to accept the new phase of German applied art and architecture leading to the style called *Neues Bauen*, known to us as the international style.

In the last chapter Weisbach discusses certain aspects of modern architecture. Must functional architecture be devoid of ornament and decoration? Are there any criteria by which to judge the esthetic values of functional buildings? According to the author, the subjectivism of the modern artist and the lack of coherence in modern society have rendered taste obsolete, a yardstick that cannot be and is not used any longer. Instead, suitability to purpose is the modern measure of a building. This being the only standard, the architect need not concern himself with such traditional requisites as proportion, adaptation to environment and ornamental or sentimental elements. Somewhat optimistically, Weisbach hopes and believes that this precarious situation, causing a definite esthetic loss, might be overcome if some élite group of minds with taste still intact would regard it as a duty to point the way towards a future in which, for instance, architecture would be endowed with greater possibilities of reconciliation with its environment and with the age-old cravings of humanity.

It seems, however, that Sir Kenneth Clark, in a brilliant essay written in 1943 (*Architectural Review*, Vol. 93 [1943], p. 147),

envisages the same problem more realistically. Producing considerable evidence, he mournfully but decidedly denies the future of ornament in architecture. Whatever one's point of view may be in this controversy, Weisbach's essay will be a stimulus to the study of a complex situation.

—HANS HUTH
The Art Institute, Chicago

Patterns from Nature, photographs by Horst. New York, Augustin, 1946. 107 pp., illus. \$10.

These "bee's eye" views of plants and small creatures by photographer Horst show us how the camera can help us to see the extraordinary in everyday experience. As the title suggests, the results are patterns rather than forms and the approach is different from that of Professor Karl Blossfeldt in his excellent *Urformen Der Kunst*. But whereas the latter is of especial interest to architects and sculptors, the present book will be sought after by many kinds of artists in the industrial fields of textiles, wall-paper, ceramics, book-binding and jewelry, to mention only a few of the applied arts in which repetitive patterns logically belong. At the end of the book are ten suggestions for pattern-making of this type, ranging from the bold and barbaric to the infinitely subtle. The pictures are a surprising revelation of Nature's ceaseless variety and mood in even the best-known flowers and woody plants.

The short introduction explains how the photographer has tried to break the bonds of association which make flowers into symbols. A rose is something else than scent and color, and a lily does not remind us of Easter in these pages. Elimination of color further accents the design and enlargement brings the eye close to the heart of a tiny sedum with its rosette of leaves. The photographs were taken without artificial lighting in natural surroundings in Mexico, California and on the Atlantic seaboard. We should be grateful to Horst for bringing to the modern artist's world the kind of vision which removes the quality of memory from familiar things. We should also be grateful to him for enabling us to see old things as if they were new.

—CHRISTOPHER TUNNARD
Yale University

Charles Fabens Kelley and Ch'en Meng-Chia, *Chinese Bronzes from the Buckingham Collection*, Chicago, Art Institute, 1946. 164 pp., 84 plates. \$7.50.

Chinese art has long had an important influence on western culture, often producing useful changes of style and direction in both the arts and the crafts. Until recently a vital part of Chinese art, the magnificent ancient bronzes, has remained as an archeological curiosity. Fortunately this cultural gap in Chinese history is now being illuminated by active appreciation, research and publication.

A most timely publication by the Chicago Art Institute presents the Buckingham Collection of bronzes to the public. In it the great works of the Shang, Chou, Chin and Han dynasties are illustrated by a series of significant examples excellently reproduced. This collection was started twenty-one years ago with some of the important examples acquired only recently. During that period it has grown to be one of the outstanding collections of antique Chinese bronzes in this country.

There is a striking quality of contemporaneity in this work that seems to be in focus with modern ideals of function and utility. The Shang types particularly appear to be prototypes of the modern machine age, expressing a kind of force or violence inherent in our contemporary life. In later examples a more moderate expression is apparent which suggests the Greek spirit, and other examples reveal a candid primitive quality.

The text, though brief, is unusually successful in describing and dating the many examples. This handsome volume offers to the reader an excellent opportunity of better evaluating the monumental significance of this period of great Chinese work.

—HARRY CARNOHAN
Columbia University



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BOOK REVIEWS *Continued*

Daniel-Henry Kahnweiler, *Juan Gris: His Life and Work*, New York, Curt Valentin, 1947. 178 pp., 168 illus., 2 in color. \$15.

Daniel-Henry Kahnweiler, whose earlier writings on art appeared under the name Daniel Henry, is the modern art dealer at his best, the informed patron whose contribution to style itself is not the less significant because it is subtle. During the fruitful years from 1908 until the first world war temporarily made it impossible for him to continue in Paris, he had under contract Braque, Picasso, Gris, Léger, Derain and Vlaminck. Kahnweiler is cubism, and for Kahnweiler cubism is still the living trunk of the modern movement. This is no modest apostolate: in a typically German way it adds up to a messianic *Weltanschauung* that summons the evidence of contemporary poetry, music and philosophy as well as painting, with the richness of reference, quotation and narrative that stems from first-hand and impassioned participation. This is an enormous work that one handles first of all with respect, with a communicated excitement and finally with a sense that, coming now, its proud and unrelenting evangelicism presents cubism perhaps too much as end and not enough as beginning.

Gris is the inevitable hero of this gospel. Great as Kahnweiler's appreciation of Picasso and Braque is, he sees their departure from the original cubist ideal with a certain disappointment. Whereas Gris, always and only the cubist, becomes the cubist type. There are painters who embarrass us by living too long, past their creativity, producing canvases that dull or annihilate the effect of their earlier work. But there are others, and I think Gris is one of these, whose death seems almost to be a part of their art, a strategic escape from a blind alley or the need to move on to a broader arena.

That this is not an impersonal volume of objective scholarship is less its defect than its virtue. But admirable as Kahnweiler's ardent partisanship of Gris is as loyal friendship, his exaggerated estimate ("I consider Gris' last works to be one of the summits of pictorial art") provokes protest in the interest of what seems to be accuracy and proportion, and in the end one is led, as it were, to argue back—and against a delightful and modest artist.

To the suggestion that Gris is the Raphael to Picasso's Michelangelo, one can only reply that his art has nothing of the rich symphonic vigor of the creator of the *School of Athens* and seems rather a limited but very perfect and elegant chamber music. Of all the cubist painters, Gris makes the most of the conventional fetishes—the bottle, the wineglass, the guitar and the checkerboard—and manipulates them to a single and delicious atmosphere of friendly sociability. He is a kind of charming and gentlemanly host who manages his little parties with absolute perfection and also with a certain primness and timidity. Of all the cubist painters, it is supremely Gris who always takes these objects quite literally, keeps everything in its proper place and its right relation; in his cubist portraits all the vital parts are always very neatly just where we should expect to find them, and we are never for a moment disturbed or puzzled but rather are playing a pleasant little game. Evidence of Gris' diffidence is the way in which precise bits of chiaroscuro continue to turn up in his paintings after synthetic cubism had quite rejected it, and one can almost distinguish his portrait drawings of about 1920 from those of Picasso by the fact that Gris seldom resists the temptation to add just a little shading.

Again and again Kahnweiler underlines the "classicism" of Gris, and as the genius of Gertrude Stein so aptly phrased it, "No one can say that Henry Kahnweiler can be left out of him." But it might be pointed out that Gris' classicism is not the heroic classicism of Raphael, or even of Ingres; it is rather that of Chardin. Kahnweiler quotes a letter from Gris in which the artist writes: "There seems to me no reason why one should not pinch Chardin's technique without taking over the appearance of his pictures or his conception of reality." Yet in an intrinsic way, that is, I think, exactly what Gris has done—which is to say he is essentially a still-life painter who celebrates domestic order and

the domestic virtues, but with a further closing in of even Chardin's tight range. Not a single animal, fowl or indeed so much as a sardine appears dead or alive anywhere in this book. Except for the 1912 *Eggs*, fruitlike in their shells, it is uniquely bland *desserts* that we are offered. And look at the resultant bankruptcies in the few figure paintings! Cut off at the knees like dressmaker's dummies, his men or women sit or stand each all alone, with their great useless hands folded together and only exceptionally and tentatively pushed outside the containing boundary of the figure. They are like apples waiting to be eaten.

This lack of boldness is part of Gris' very real charm, and one would not dwell on it, were it not for Kahnweiler's long tangential objurgations against an artist like Mondrian. By first defining the "biological function" of painting as the "recreation of man's outer world," a formulation open to question on several counts, Mondrian is made to become one of "so-called painters . . . [who] have nothing to say, no message to transmit; they have not had a *Erlebnis*, they have experienced no emotion which they wish to perpetuate." This of an artist of whom one might say with much more truth what Kahnweiler says of Gris: "It is one of the greatest virtues of [his] painting that he enlarged and beautified our outer world perhaps more than any other painter of our time."

I think that this failure of Kahnweiler's vision as well as the limitation of Gris himself (note for example his own "The only purpose of any picture is to achieve representation"), is perhaps that for both cubism is a completely consistent development of and within the bounds of, renaissance tradition, whereas actually it presaged a far more radical redirection of art and of thought. It is significant that Kahnweiler is extremely uncomfortable with (and does his best to minimize) Gris' use of geometry and especially the golden section. The whole question of mathematical and modern art is a fascinating and illuminating one that I hope I may one day trace. Certainly no guarantee of great art, in the hands of the artist geometry can be the source and law of endlessly varied and subtle compositional order, and it unquestionably played no small rôle in the movement away from the loose and casual composition of impressionism. It is patently the base for Gris' exceptional compositional perfection. For the initiated his work has private little jokes, like the pipe which spirals out of the point of crossing of the perpendicular to the diagonal (the springing of the logarithmic spiral) in the 1914 *Still life* in the Gallati Collection, or the small diagram of the painting at the upper right in the Museum of Modern Art's *Composition* of about the same time. This demure playfulness with geometry is an essential part of Gris' art and character and does not deserve to be glossed over. Congruously, what Kahnweiler fails to see as Mondrian's real achievement is that it was he who dispensed with all extrinsic enticement and pursued this mathematical preoccupation of cubism boldly and constantly toward the creation of a wholly new system of spatial relationships, as germane to our era and the art it must create as fifteenth-century perspective was to the renaissance.

However much one may take issue with this book (and a long article could hardly contain all the issues one would like to take), it is nonetheless a tremendously stimulating and valuable work. Besides the intimate documentation not only of Gris but of much of the cubist movement, Kahnweiler develops a theory of the origin and history of art and uses the volume as a catch-all for extended and provocative essays on the theater, music, literature and existentialist philosophy. Whatever the ultimate truth or relevance of some of these ideas, Kahnweiler gives art history a breadth and a dimension of thought that are only too rare.

This first book on Gris to appear in English contains a series of appendices that are admirable and might usefully become standard in a monograph of this type: the complete writings of Gris; a chronological table; a list of his prints, and a list of early exhibitions with bibliography. Douglas Cooper, who is preparing a catalogue raisonné of Gris' paintings, has done well the difficult job of translating and of editing the English edition.

—LIBBY TANNENBAUM
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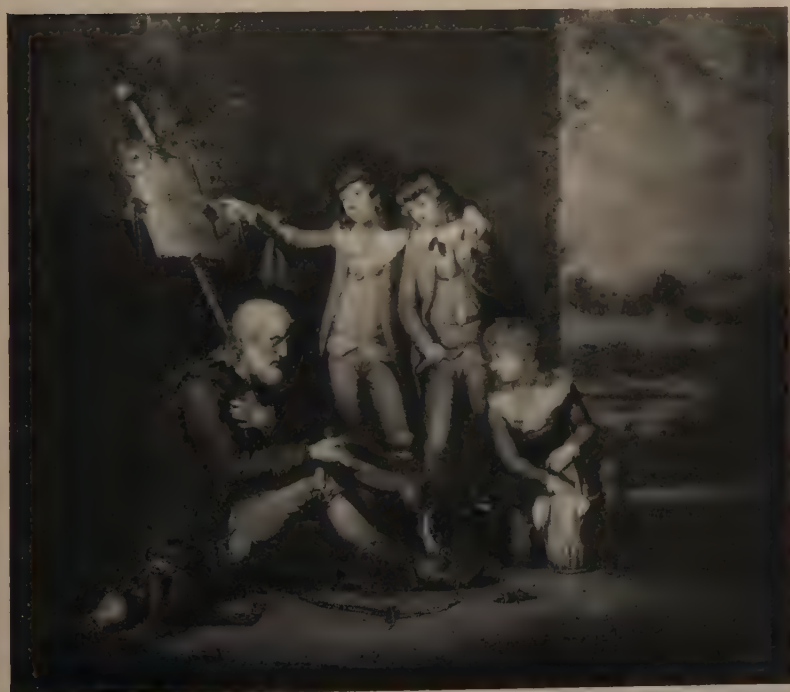
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BOOK REVIEWS *Continued*

Good Design Is Your Business. Buffalo, Albright Art Gallery, 1947. A guide to well-designed household objects. 98 pp., 166 illus. \$1.50.

The Albright Art Gallery has studied some 40,000 products generally used in and about the home and has filled an absorbing catalogue with illustrations and comments on the 200 that were "selected as evidence that the spirit of design is alive." *Good Design Is Your Business*, as the title implies, has a wider purpose than merely the indexing of designs which passed the Gallery's judgment. This, to be sure, it has done, faithfully including lists of the designers and manufacturers of every article, but it intends by so doing to illustrate some of the aspects of the design of an object that afford its owner continued pleasure in its use. Such a catalogue as this is not a new idea, but its coverage guarantees a wide appeal as a guide to purchases.

To aid in the task of qualifying good industrial design Charles P. Parkhurst Jr.'s article, written from the point of view of the hypothetical expert consumer, is preceded by three other background pieces. Walter Dorwin Teague states with clarity what industrial design is and what it does, Richard M. Bennett discusses the education of the industrial designer and Edward S. Evans Jr. gives a manufacturer's position.

There is considerable significance in the fact that Mr. Teague's and Mr. Bennett's remarks complement each other and that Mr. Evans' seem oblique to them. Mr. Teague states that organization is the nearest synonym for design and that the designer aims at vital unity reflecting efficiency in manufacture, performance and use. This, he feels, results in a quality and cohesiveness which earns universal approval—as a man who has made a career of winning approval through industrial design, he ought to know. His remarks seem the more authoritative on reading Mr. Bennett's article, for he seems to qualify by virtue of his position for Mr. Bennett's definition of an artist of our time: one who understands the making of the things our society uses and thereby understands and gives direction to our culture. Mr. Bennett describes the breadth of training and experience necessary for the emerging profession of industrial design and indicates that the objectivity of the professional designer is winning the confidence of the industrialist.

This should be good news to the consumer and the catalogue bears it out. However, on reading Mr. Evans' article it seems that the greatest factor in determining product design is the educational development of the consumer mind. Therein of course is the moral of the catalogue. Lacking Mr. Teague's conviction, the manufacturer awaits the demand for good product design from the consumer who is supposed to ferret out and purchase the one product in 200 which reflects any design feeling at all in order to create that demand.

The fervor of the Albright Art Gallery for educating us consumers has some minor ill effects. First, the carefully balanced selection of representative products seems artificial. Applying the standards of judgment implied by the first part of the catalogue, the right of many of the products to exist as separate entities might be challenged. Should the catalogue include stoves at all, for example? Second, the enthusiastic comments with the illustrations seem too final and in many cases precious. If the Magnavox radio-phonograph, for example, were merely tagged the least objectionable of its kind, the purpose of the catalogue might be better served. I, for one, cannot agree with its poetic description and see in it only a crude anthropomorphism. But Mr. Parkhurst's difficult task is in general well executed both in writing and illustrations.

—ROBERT T. COOLIDGE
Yale University

Horatio Greenough, *Form and Function*, edited by Harold A. Small, Berkeley and Los Angeles, University of California Press, 1947. 134 pp. \$2.75.

Late in the nineteenth century and in a city spell-bound by the World's Columbian Exposition, Louis Sullivan made his famous pronouncement, destined to be repeated from that day to this wherever three architects are gathered together in a circle.

Form follows function. The principle had been illustrated by the pyramid and temple by the Egyptians, had formed the basis of Greek and Roman architecture, was creed and rule of practice among the cathedral builders and was cardinal in the art of Brunelleschi and Mansart; and it had shaped also the prim house of our colonial ancestors. The principle moreover had been eloquently affirmed, before the birth of Louis Sullivan, by Horatio Greenough, sculptor of Boston and Rome.

Words have little power and often little meaning, apart from the circumstances under which they are uttered. That which gave wing to the words of Sullivan was the reaction, bitter, swift and tempestuous, to the excesses of eclecticism and to the oppressions of the Beaux-Arts. The White City, innocent enough as pageantry and scenic architecture, shone like a nimbus behind his prophetic word and a thousand skyscrapers lifted their sudden heads above the roofs of our cities to din the moral into our unwilling ears. Horatio Greenough's words fell unheeded into the classic revival.

Mr. Small deserves the gratitude of American architects for having brought together in so attractive and readable a form these remarks on art gleaned from the almost forgotten *Memoria of Horatio Greenough*. Here is good reading, good remembering and good sense.

Good reading. The style of Horatio Greenough is remarkably clear and vigorous. His thought carries us forward on a placid stream, yet promises us new adventure around every turning. His phrases, discreetly decorated, have a solidity like those of Emerson. It is strange that he should not have been a writer; there is nothing in New England to account for a sculptor. "The normal development of embellishment and decoration is more embellishment and decoration. The *reductio ad absurdum* is palpable enough at last; but where was the first downward step? I maintain that the first downward step was the introduction of the first inorganic non-functional element, whether of shape or color. If I be told that such a system as mine would produce nakedness I accept the omen. In nakedness I behold the majesty of the essential."

Good remembering. How condescending we have grown to our ancestors. How wholesome it is and how refreshing to see our most cherished ideas, after we have struggled to lay them before the world, set forth with such clarity and eloquence. There were great men it appears before Agamemnon; great critics before Le Corbusier, and functional architecture before the invention of plywood. The reminder humbles—and strengthens—us. "The old chairs were formidable by their weight, puzzled you by their carvings, and often contained too much else to contain convenience and comfort. The most beautiful chairs invite you by a promise of ease, and they keep the promise; they bear neither flowers or dragons. . . . By keeping within their province they are able to fill it well."

Good sense. "I believe that these States need art as an exponent of their civilization. They call for it as a salvation from material luxury and sensual enjoyment, they require it as guide and ornament of inevitable structure and manufacture. . . . There is no one truth in religion, another in mathematics and a third in physics and in art . . . there is one truth and organization is its utterance."

I have introduced these samplings in the hope that they will prompt others to taste the book as a whole. The reader must be prepared for some quaint philosophizings on beauty and some surprising estimates of the Washington Monument and the Smithsonian Institution—little dashes of pepper these, which give added piquancy to an altogether delightful book.

—JOSEPH HUDNUT
Harvard University

Wassily Kandinsky, *On the Spiritual in Art*, New York, Solomon R. Guggenheim, 1946. 152 pp., 4 color plates, illus. \$4.50.
Wassily Kandinsky, *Concerning the Spiritual in Art*, New York, Wittenborn, Schultz, 1947. 93 pp., 10 illus., text figs. \$2.25.

Wassily Kandinsky, *Point and Line to Plane*, New York, Solomon R. Guggenheim, 1947. 196 pp., illus. \$4.50.

The Spiritual in Art, written in 1910, is Kandinsky's most famous theoretical work. It waited for a publisher until 1912, the year of the *Blauer Reiter* symposium in which Kandinsky and Franz Marc presented folk art, primitive carvings, works by El Greco, Cézanne, Pissarro, Rousseau, scores by Schoenberg and Alban Berg. The *Blauer Reiter* wished to free art from representational conventions, liberate form and color, express subjective experience. "Form reflects the spirit of the individual artist," Kandinsky wrote. *The Spiritual in Art* had outlined the movement's philosophical basis—the idea of progress from materialism to greater spirituality. Materialism and positivism produce a shallow, descriptive art, which Kandinsky takes somewhat humorously: "A *Crucifixion* by a painter who does not believe in Christ. . . . Human figures sitting, standing or talking, and often naked; many naked women foreshortened from behind; apples and silver dishes . . . a lady in pink; a flying duck." The new art, on the other hand, speaks to the soul. Maeterlinck abandoned external story for symbolism and fluctuating atmosphere. From ugliness Debussy, Scriabin, Schoenberg wrested new, unconventional beauty. Cézanne spiritualized the material, made a living thing out of a teacup." Cubism, although still attached to the object, shattered it into a thousand fragments. If painting loses its relation to the world of tangible objects, what will be its objective basis? What will prevent art from

being purely arbitrary and subjective? To answer this question Kandinsky draws an analogy to music, the most familiar non-descriptive art. Each form, each color has its specific "spiritual" quality or "sound," which affects us not through association, but in a direct, psycho-physical way: "Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. . . . Generally speaking, color influences the soul. . . . Yellow has a disturbing influence; it pricks, upsets people. . . . White is not without reason taken to symbolize joy and spotless purity, and black grief, death." The analogy to music, with its science of harmony and counterpoint, satisfies Kandinsky that painting, seemingly robbed of its objective basis, can proceed on a secure semi-scientific footing. "We are fast approaching a time of reasoned and conscious composition, in which the painter will be proud to declare his work constructional."

Point and Line to Plane appeared in 1926, after Kandinsky had sojourned in Russia, while he was at the Bauhaus. It sketches a program intended in time to yield a theory covering all the arts. Intuition must be combined with "scientific method" and co-operative research. His book, Kandinsky warns, can only take the first step, which is to find the "basic elements" of graphic expression. Proto-element is the point—smooth, jagged, triangular, square; line is movement of the point (or pointed instrument) on a given material. Numerous diagrams illustrate "cold tension of the straight lines, warm tension of the curved lines, the rigid to the loose, the yielding to the compact." The difficulties of such a semi-psychological, semi-emotional discussion of visual elements are all too evident: questionable terminology and shaky logic; geometrical thinking applied to plastic elements; stress on particular forms and their description; injection of affective values into external objects. The difficulties are made clearer by a comparison with the

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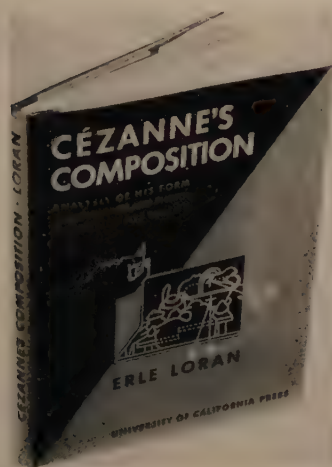
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BOOK REVIEWS *Continued*

views taken in Moholy-Nagy's *Vision in Motion*, Kepes' *Language of Vision* or Piet Mondrian's essays. Like Paul Klee's *Pedagogical Sketchbook*, *Point and Line to Plane* must be evaluated in another way: as a work rich in suggestion; as a historical document marked with the personality of a pioneer. The highly poetic, expressionistic approach is of a specific time and locale.

For their *Spiritual in Art*, the Documents of Modern Art have revised Michael Sadler's smooth translation of 1914, to which are added Kandinsky's poems from C. Giedion-Welcker's unusual anthology, reminiscences by the Feiningers, a rewarding discussion by Hayter. The Guggenheim Foundation's version of the same book floats ecstatically in tides of cosmic bliss, oblivious of misprints and incoherent English.

—MARTIN JAMES
New York City

T. H. Robsjohn-Gibblings, *Mona Lisa's Mustache*, New York, Knopf, 1947. 265 pp., 10 illus. \$3. (*Conclusion of a two-part review.*)

The first chapter of *Mona Lisa's Mustache* ends on an exceptional note of circumspection, "Someday someone will write a better book and fill in and correct such portions as are inconclusive or incorrect" (pp. 17-18).

It would require a much longer book than Mr. Gibblings has written merely to restore his quotations to their original context; another to restate the aims of the individual artists and principal movements of modern art which he has so grotesquely distorted. The character of the writer's arguments should be apparent even to the most casual reader, but few will have time or patience to verify the statements which the author presents as substantiating evidence. It would be tedious, even if it were possible within the compass of a review, to analyze page by page the argument and documentation of this book. What follows is merely a sampling of Mr. Gibblings' use of evidence with indications of the bias of the writer to illustrate his interpretation of this evidence.

Though Mr. Gibblings lends support to a wide range of attacks on the modern movement, including those of Thomas Craven, Hitler, Soviet Union, etc., he advocates neither American scene painting, Hitler's "regenerate" German art, Soviet social realism, nor the work of any living painter. What he offers is a broad choice of hostilities and the sanction to express them in "name calling."

The reviewer has already discussed the writer's indiscriminate use of the name "fascist" to kindle, and at the same time absolve, antagonisms which can justly be identified as chauvinism, that is, vainglorious or exaggerated patriotism. For the more cautious reader he offers another name, "occult," which is made interchangeable with "magic" and "mystic." These other names are used by the author to incite, and at the same time to justify, prejudices

which can accurately be defined as philistine, that is, antagonistic to the poetic or artistic temperament.

The author's hostility toward artists as a class is not restricted to the painters and architects of the twentieth century. Contrary to historical fact he describes the medieval artist's position in society as "among the supposedly elite of mankind" (p. 23) though he elsewhere complains that "modern art authorities . . . have maneuvered the artist out of his previous role as craftsman . . ." (p. 12). Group movements in the arts (with the exception of the impressionists) are persistently referred to as "gangs" or "elites." Individual artists are usually designated as "men of genius," in quotes, often prefaced by "would-be."

The bias of the book is persistently anti-esthetic. Every argument is an attempt to deny the esthetic value or validity of works of art. *The Divine Comedy* is damned for its "medieval superstitions" (p. 29); the survival of a "high proportion of 'old masters'" is attributed to their value as records of the Church or royal houses (p. 5); all art before the nineteenth century is described as "an opiate . . . for the rich" (p. 22). Matisse's *fauve* painting is seemingly extenuated by "the instincts of the well-behaved and kindly middle-class world" imputed by Mr. Gibblings to a statement by the artist, which he has freely rewritten (p. 82). And modern art as a whole is condemned for an alleged perpetuation of "mysticism, magic and occult lore."

Early in the book the reader is told that the public should know "less about aesthetics than modern art authorities have told them thus far" (p. 11). The following 200 pages more than fulfill this proposal, for esthetics are consistently converted into "mysticism," "magic" or "occultism." The effect of forms and colors is described as a magic or hypnotic paralyzation of the will of the spectator (pp. 112, 154). The belief that intuition is "highly developed in artists" is ridiculed as a "mystic occult" theory of primitive origin refuted by modern science (p. 91). And the contention that the creative process eludes scientific explanation is described as "Oriental mysticism" introduced to modern art by the philosopher Bergson (p. 93), rather than a commonplace of traditional esthetic theory supported even by such a scientist as Freud. Similarly, he reduces a cultural phenomenon of great diversity to a cult, with a single aim—the will to power.

Mr. Gibblings charges "the authorities of modern art" with a conspiracy of silence to conceal the pervasive influence of the occult beliefs of the theosophist Madame Blavatsky on modern painting (p. 54). For thirty-four years, since Houghton Mifflin published Kandinsky's *The Art of Spiritual Harmony* in Boston, anyone has been free to read Kandinsky's enthusiastic but qualified reference to the theosophist movement. Mr. Gibblings does not mention the 1914 American edition, nor does he say that such

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BOOK REVIEWS *Continued*

scientists as Thomas Edison and the discoverer of thalium, Alfred Wallace, actually joined the movement. It should by now be no secret that the incandescent light, thalium and abstract painting, have not suffered by the irrelevant credulity of their discoverers.

But the reader is told that Kandinsky "quite openly acknowledged" in 1912 "that the source of much of his theories of art was the occult teachings of Madame Blavatsky" (p. 54). When Mr. Gibbings quotes Kandinsky ninety-four pages later he quotes from a statement written in 1920. It contains no reference to theosophy but merely states "In the field of the occult, a lot of valuable information can be obtained from various supernatural experiences" (p. 151). Mr. Gibbings neglects to add that Kandinsky was here discussing the action and effect of color and that the artist suggested physics, physiology, medicine and psychiatry, along with occult experiences, as fields of investigation for the painter. The author's statement that the first abstract paintings of Kandinsky, Kupka, Delaunay, Gleizes, Severini resemble or were influenced by the illustrations in the theosophist Annie Besant's *Thought Forms* is entirely unsupported by any evidence provided by the author or the illustrations themselves (pp. 86, 148, 151).

Since Picasso is the most illustrious name in the modern movement, Mr. Gibbings works laboriously to justify the names "mystic," "elite" and "occult" for cubism. For example, when the poet Apollinaire evokes a hypothetical mystic painter to emphasize that Léger was "not a mystic," Mr. Gibbings omits the Léger reference to create the illusion that Picasso (who was not under discussion) was regarded by his friends as an "aesthetic Messiah" (p. 142). By a similar sleight of hand he quotes out of context to imply that Apollinaire claimed supernatural inspiration for cubist painting (p. 137).

The author's conversion of esthetics into a will to temporal power is well illustrated by his use of another citation. When Mr. Gibbings quotes from Apollinaire's *The Cubist Painters*, "The time has come for us to be the masters, and good will is not enough to make victory certain," he asks the reader to consider these words "in the light of the theories of Mosca, Pareto and Sorel" (political philosophers) and "in the light of esoteric cults of occultism" (p. 135). Now it is clear in Apollinaire's original text that he is referring to the artist's esthetic mastery of nature and that "good will is not enough" is meant in the sense of Picasso's words, "In art intentions are not sufficient . . . what one does is what counts, not what one had the intention of doing." Nevertheless six pages later Mr. Gibbings converts "good will is not enough" into "half-cocked," as a direct quotation from Apollinaire, to reinforce the argument that cubism was intended as a fool-proof hoax (p. 141).

But the refutation of his claim that cubist painting was inspired by the "occult obsessions" of Max Jacob, a poet friend of Picasso, lies in the guitars and wine glasses of the paintings themselves. However, it is worth recalling that Jacob's own modest drawings and water colors were in the impressionist tradition. Yet Apollinaire and Max Jacob are listed on the book jacket along with Hitler and Madame Blavatsky as "sinister influences."

By applying the names "mystic" and "occult" to Kandinsky with partial accuracy and to Picasso with complete lack of justification, the author creates the illusion that cubism and abstract expressionism were identical. "Magic," "elite," "fascist," "mystic" and "occult" appear with deadening insistence on almost every page of the book until finally in the last chapter everything from expressionism to the international style is reduced to an easy bull's eye, "imported magic miscellanea."

Since the author's aim is not true, he saturates his target by appealing to every prejudice available to the propagandist. And his position shifts according to the artist and ideas under attack. He extols logic and rational thought but abuses cubism, which extended the power of the mind to analyze and reconstruct images. He supports moral criticisms of surrealism but refuses to admit

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BOOK REVIEWS *Continued*

Kandinsky's confidence, however fallacious, in the ethical effect of color in abstract composition. He advocates science and progress, but denigrates all European architecture identified with technological advance, housing or city planning. He damns the Church when he attacks the pre-raphaelites and defends it against the Italian futurists. He censures William Morris' socialism, Pissarro's anarchism and Marinetti's fascism, but approves the rejection of the modern movement by both revolutionary and reactionary political leaders.

In *Mona Lisa's Mustache* the author attacks no American artist and speaks sympathetically of only one, the architect Frank Lloyd Wright. But by attributing the origin of the international style to futurism, he is forced to deny Wright's work the additional distinction of having influenced a whole generation of European architecture. Like heroes, chauvinists and philistines are made, not born. And they are made more often by propagandists like Mr. Gibbings than by direct experience of works of art.

—MARGARET MILLER
Museum of Modern Art

LATEST BOOKS RECEIVED

- Blake, William, *PARADISE LOST*, New York, Studio Publications, 1947. 9 watercolors in portfolio 17 x 13". \$10.
- Egbert, Donald Drew, *PRINCETON PORTRAITS*, Princeton, Princeton University, 1947. 343 pp., 236 illus. \$15.
- Eluard, Paul, *PICASSO, HIS INNER LIFE*, New York, Philosophical Library, 1947. 168 pp., 98 illus. \$4.75.
- Focillon, Henri, *THE LIFE OF FORMS IN ART*, New York, Wittenborn Schultz, 1948. 94 pp., 19 illus. \$2.25.
- Gotshalk, D. W., *ART AND THE SOCIAL ORDER*, Chicago, University of Chicago, 1947. 246 pp. \$3.75.
- Greenough, Horatio, *FORM AND FUNCTION*, Berkeley and Los Angeles, University of California, 1947. 134 pp. \$2.75.
- Haesaerts, Paul, *RENOIR, SCULPTOR*, New York, Reynal and Hitchcock, 1948. 43 pp., 48 plates. \$6.
- Hardy, Forsyth, ed., *GRIERSON ON DOCUMENTARY*, New York, Harcourt Brace, 1947. 311 pp. \$3.75.
- Harris, Ben Jorj, *AIRBRUSH ILLUSTRATION*, Peoria, Manual Arts Press, 1947. 76 pp., 49 illus. \$4.
- James, Harlean, ed., *AMERICAN PLANNING AND CIVIC ANNUAL*, Washington, American Planning and Civic Association, 1947. 212 pp., illus. \$3.
- JAPANESE PRINTS FROM THE HENRY L. PHILLIPS COLLECTION*, catalogue, New York, Metropolitan Museum, 1947. 22 pp., 53 plates, 1 in color. \$1.50.
- Kainz, Luise C., and Riley, Olive L., *EXPLORING ART*, New York, Harcourt Brace, 1947. 260 pp., 218 illus. \$2.96.
- Lehmann, Karl, *THOMAS JEFFERSON, AMERICAN HUMANIST*, New York, Macmillan, 1947. 209 pp., 13 plates. \$4.50.
- Luhan, Mabel Dodge, *TAOS AND ITS ARTISTS*, New York, Duell Sloan and Pearce, 1947. 168 pp., illus. \$3.75.
- McCausland, Elizabeth, *CHARLES W. HAWTHORNE*, New York, American Artists Group, 1947. 75 pp., 37 illus. \$2.75.
- Ormsbee, Thomas Hamilton, ed., *PRIME ANTIQUES AND THEIR CURRENT PRICES*, New York, McBride, 1947. 419 pp., over 1400 illus. \$15.
- Reynolds, James, *GHOSTS IN IRISH HOUSES*, New York, Creative Age, 1947. 283 pp., 9 color plates, and illus. \$12.
- Riggs, Arthur Stanley, *VELÁZQUEZ, PAINTER OF TRUTH AND PRISONER OF THE KING*, New York and Indianapolis, Bobbs-Merrill, 1947. 301 pp., 60 illus. \$4.
- Rothenstein, Michael, *LOOKING AT PAINTINGS*, London, George Routledge and Sons (Macmillan), 1947. 27 pp., 20 color plates. \$2.50.
- Turner, William Wirt, *SIMPLIFIED PERSPECTIVE*, New York, Ronald Press, 1947. 231 pp., illus. \$5.
- WOMEN*, A Collaboration of Artists and Writers, New York, Samuel M. Kootz, 1948. Portfolio, 11 plates. \$6.

EDITORIAL COMMENT

The interview with Carl Hofer which we publish this month continues our discussions of the state of art in Europe. In the April issue there will be a report on contemporary painting in Czechoslovakia, and on the reception in that country of the art exhibitions sent to Prague by the United States and Russian governments.

The April number will also include a discussion by Robert Woods Kennedy, architect and instructor at Massachusetts Institute of Technology, of the adaptation of modern architecture to the particular local needs and stylistic tradition for which it is built. He calls it "The Modern House in New England." Francis Steegmuller, short story writer and author of *Flaubert and Madame Bovary* writes a short biography of the critic and collector, J. J. Jarves.

For May, the *Magazine* plans a special issue devoted to forgeries. The whole problem of an art which is not what it purports to be will be discussed in its many aspects: technical, stylistic, critical, sociological and legal. We are happy to say that a number of expert technicians and art historians have worked with us in the preparation of an interesting and important documentation of a many-sided question.

In a future issue, Parker Tyler, author of *The Hollywood Hallucination and Myth and Magic of the Movies*, analyzes the particular qualities implied in the medium of "Film Narrative."

MARCH EXHIBITION CALENDAR

All information listed is supplied by exhibitors in response to mailed questionnaires.

AKRON, OHIO. Akron Art Institute, Mar. 7-31: The Miller Co. Coll. of Ptg. Jewish Historical Art.
ALBANY, N. Y. Albany Institute of History and Art, to Mar. 7: The Arts of the Near East. Mar. 14: Amer. Drwg. Ann. VIII, the Techniques and Processes of Drwg. Mar. 17-Apr. 4: Art in the Albany Public Schools.
ALBION, MICH. Albion College, Department of Art, to Mar. 18: Amer. Indian and African Art. Explaining Abstract Art. Fine Books from the Prairie Press, Iowa City.
ALLENTOWN, PA. Muhlenberg College, to Mar. 21: Ptg. from the 1947 Corcoran Biennial (AFA).
ANDOVER, MASS. Addison Gallery of American Art, Phillips Academy, to Mar. 29: 10 Painters of the Pacific Northwest.
ANN ARBOR, MICH. Museum of Art, University of Michigan, to Mar. 7: 26th Ann. Nat'l Exhib. of Advertising and Editorial Art (AFA). Mar. 9-28: The Painter Looks at People (MOMA). John Brown Series by Jacob Lawrence (AFA).
ATHENS, OHIO. Ohio University Gallery, Mar. 1-31: Ohio Valley Oil and W'col Competition.
ATLANTA, GA. High Museum of Art, Mar. 1-15: Amer. Ptg. (MMA). Mar. 15-30: Calif. W'col Soc.
BALTIMORE, MD. Baltimore Museum of Art, to Apr. 4: 16th Ann. Md. Artists Show. To Mar. 7: Ptg. by Negro Artists. To Mar. 10: Photos of Wooden Architecture of Sweden. Mar. 6-27: Symbolism in Ptg. Mar. 12-Apr. 4: Ptg. and Prints from the Upper Midwest (AFA).
BATON ROUGE, LA. Louisiana Art Commission, Mar. 16-Apr. 11: 3rd Ann. Student Exhib.
LOUISIANA STATE UNIVERSITY, to Mar. 7: Creative Design and the Consumer (AFA).
BELOIT, WIS. Beloit College, Fine Arts Department, Mar. 1-22: Ptg. loaned by the Standard Oil Co. Mar. 23-Apr. 6: Ptg. by Kenneth Petersen of Beloit.
BETHLEHEM, PA. Lehigh University Art Gallery, Mar. 7-28: Oil (Standard Oil Co., N. Y.).
BEVERLY HILLS, CALIF. Modern Institute of Art, to Mar. 28: Mod. Artists in Transition.
BIRMINGHAM, ALA. Public Library Art Gallery, Mar. 1-31: Birmingham Art Club. Jury Show.
BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Mar. 4-26: Student Coll. (Inst. of Design).
BLOOMINGTON, ILL. Illinois Wesleyan University, Art Department, Mar. 1-15: Ptg. by Kenneth B. Loomis. Mar. 5-20: Iowa Faculty Show.
BLOOMINGTON, IND. Art Center, Indiana University, Mar. 1-31: Baroque Ptg. Prints by Picasso, Miro, Beckman. Braque.
BOSTON, MASS. Doll and Richards, to Mar. 13: Ptg. and Pastels by Arthur C. Goodwin.
BUILD OF BOSTON ARTISTS, Mar. 1-15: Mem. Exhib. of Ptg. by John P. Benson.
INSTITUTE OF MODERN ARTS, Mar. 3-Apr. 12: Le Corbusier Exhib.
MUSEUM OF FINE ARTS, to Mar. 21: The Art of Old Japan. Recent Accessions.
JOSE GALLERIES, to Mar. 6: Portraits by Madame Weber Fulop. W'cols by John McCoy. Mar. 8-27: Ptg. by Boyhan, Cheever, Coffin. Sculpt. by Abate.
BUFFALO, N. Y. Albright Art Gallery, Mar. 10-Apr. 4: 14th Ann. Western New York Exhib.
CAMBRIDGE, MASS. Fogg Museum of Art, Harvard University, to Mar. 31: Drwgs and W'cols from the Coll. of John S. Newberry, Jr. To Mar. 20: Early Flemish Ptg.
CHARLESTON, W. VA. Kanawha County Public Library, Mar. 1-22: War's Toll of Italian Art (AFA).

CHARLOTTE, N. C. Mint Museum of Art, Mar. 1-31: Oil Group (Midtown Gal., N. Y. C.). North Carolina Artists Exhib. (N. C. State Art Soc.).
CHATTANOOGA, TENN. Chattanooga Art Association, Mar. 21-Apr. 14: Arthur Osver, One-Man Show.
CHICAGO, ILL. Art Institute of Chicago, to Mar. 21: Drwgs by Paul Weighardt. Mar. 18-May 5: Masterpieces of French Tapestry: Medieval, Renaissance and Mod., Lent by Museums and Collectors.
CHICAGO GALLERIES ASSOCIATION, Mar.: Oil Ptg. by Frank V. Dudley and Karl Plath.
CHICAGO PUBLIC LIBRARY, Mar.: Ptg. by Richard A. Florsheim. Ceramics by Margo Hoff, Hildegard Melzer, Lou Tanner, Jane Young, and Jano Walley.
CLUB WOMAN'S BUREAU, Mandel Brothers, Mar. 6-31: W'cols by Ruth van Sickle Ford. Oils and W'cols by Raymond Katz. Oils by Julius Moessel. W'cols by Frank Hanson.
PALETTE AND CHISEL ACADEMY OF FINE ARTS, Mar. 1-31: H. L. Jorgensen.
CINCINNATI, OHIO. Cincinnati Art Museum, Mar. 1-Apr. 1: The Development of Etching.
TAFT MUSEUM, Mar. 5-Apr. 19: Past and Present, A. I. D. Exhib.
CLAREMONT, CALIF. Pomona College Gallery, Mar. 1-30: Loan Coll. of Ming Ptg.
CLEARWATER, FLA. Clearwater Art Museum, to Mar. 6: Canadian Painters. Mar. 7-21: 14th Ann. Artist Member Exhib. Mar. 24-Apr. 7: Camera Club.
CLEVELAND, OHIO. Cleveland Museum of Art, Mar. 2-11: Pierre Bonnard Mem. Exhib. Mar. 4-30: Ohio W'col Soc.
TEN THIRTY GALLERY, to Mar. 5: Mary Seymour Brooks Portraits. Mar. 7-31: Landscapes by Carl Gaertner. W'cols by Alice Gisiowski and Emma Yarlekovice.
COLORADO SPRINGS, COLO. Colorado Springs Fine Arts Center, Mar.: John Frederick Huckell Coll. of Navajo Sand-Ptg. Designs. 10th Ann. Artists West of the Mississippi Exhib.
COLUMBUS, OHIO. Columbus Gallery of Fine Arts, to Mar. 28: Ptg. in the United States. Selections from the Carnegie Show. Everyday Art. To Mar. 7: Contemp. Amer. Ceramics from the Syracuse Mus. Mar. 11-23: Exhib. by Columbus Art League Members. Mar. 18-Apr. 8: Rouault: The Great Printmaker.
CONCORD, N. H. New Hampshire State Library, Mar. 1-Apr.: W'cols by P. B. Parsons of Lexington, Mass.
CONWAY, ARK. Hendrix College, Mar. 1-15: Brush and Palette Guild. Oils and W'cols. Mar. 15-30: Ruth Langford and Elizabeth Mason.
CORTLAND, N. Y. Cortland Free Library, Mar. 1-31: Exhib. of W'cols by Mrs. Fan Taylor.
COSHOCOTON, OHIO. Johnson Humrickhouse Memorial Museum, Mar. 21-Apr. 11: Semi-Antique Rugs from Asia Minor, Persia and the Caucasus (AFA).
CULVER, IND. Culver Military Academy, Mar. 12: What is Mod. Ptg. Photog. by Col. Edward Payson.
DALLAS, TEX. Dallas Museum of Fine Arts, to Mar. 21: Ptg. by Charles W. Hawthorne. Photos by Carlotta Corporon. Ptg. by Clara Williamson. Mar. 7-28: Architecture by George Fred Keck. Nat'l Serigraph Soc. Exhib. Mar. 7-Apr. 4: Prints by Hildegard Haas. Mar. 14-Apr. 4: Drwgs by Dorothy LaSelle.
DAYTON, OHIO. Dayton Art Institute, Mar. 2-Apr. 19: Old Masters Exhib. Mar. 2-Mar. 29: Nat'l Snapshot Contest. Mar. 20-Apr. 20: Cooper Union Lace Exhib.
DELAWARE, OHIO. Ohio Wesleyan University, to Mar. 20: Reflections of the Last Century. Mar. 21-Apr. 15: Good Design in Utilitarian Objects.
DETROIT, MICH. Cyril's Studio Gallery, to Mar. 6: Photog. by Arthur Siegel. Mar. 7-Mar. 20: Ptg. Drwgs and Sculpt. by Frank Page. Mar. 21-Apr. 3: Etchings by Paul Citroen and Others.
DURHAM, N. H. University of New Hampshire, to Mar. 16: Stained Glass. Mar. 31-Apr. 14: Design in the Poster.
EAST LANSING, MICH. Michigan State College, to Mar. 15: 75 Prints by Maurice Lansansky and Iowa State University Students. The Age of Enlightenment (LIFE Mag.).
ELGIN, ILL. Elgin Academy Art Gallery, Mar. 1-15: The Medieval Spirit (LIFE Mag.).
ELMIRA, N. Y. Arnot Art Gallery, Mar. 19-Apr. 11: Significant War Scenes by Battlefield Artists (AFA).
EUGENE, ORE. University of Oregon, School of Architecture and Allied Arts, Mar. 6-20: Garrett Eckbo—Landscape Architecture. Mar. 15-29: Contemp. Oregon Architects.
EVANSVILLE, IND. Evansville Public Museum, Mar. 4-15: 6th Ann. Philately Exhib. Mar. 16-Apr. 16: Egyptian Sculpt. (MMA).
FLINT, MICH. Flint Institute of Arts, Mar. 2-9: Eastman Kodak. Mar. 10-18: Institute Student Exhib. Mar. 21-Apr. 11: Creative Design and the Consumer (AFA).
FORT WAYNE, IND. Fort Wayne Art School and Museum, Mar. 21-Apr. 11: 26th Ann. Nat'l Exhib. of Advertising and Editorial Art (AFA).
GREEN BAY, WIS. Neville Public Museum, Mar. 7-31: 3rd Ann. Exhib., Green Bay Camera Club. Mar. 20-Apr. 17: 2nd Green Bay Regional Rural Art Exhib.
GREENSBORO, N. C. Woman's College of the University of North Carolina, Mar. 10-25: Oil Ptg. by Students from North Carolina Colleges.
GRINNELL, IOWA. Grinnell College, Art Department, to Mar. 6: Ptg. from the Permanent Coll. of the U. of Nebraska Art Gal.
HOLLYWOOD, CALIF. American Contemporary Gallery, to Mar. 13: Gouaches and Oils by Robert McChesney. Mar. 14-Apr. 3: Gouaches and Oils by Gala Pillin.
HONOLULU, HAWAII. Honolulu Academy of Arts, to Mar. 14: Germany's Contribution to Printmaking. Mar. 2-21: Assn. of Honolulu Artists' 20th Ann. Exhib. Mar. 16-31: Photographic Salon (Camera Club of Hawaii). Mar. 23-Apr. 4: One-Man Shows—W'cols by Donald Campbell Hardman and Hon. Chew Hee. Oils by Roselle Davenport.
HOUSTON, TEX. Museum of Fine Arts of Houston, to Mar. 7: 23rd Ann. Houston Artists Exhib. Mar. 14-Apr. 4: Robert O. Preusser, One-Man Show. Houston Camera Club Ann. Ptg. by Bill Bomar. Mar. 13-28: W'cols by Texas Artists.
INDIANAPOLIS, IND. Art Association of Indianapolis, John Herron Art Institute, to Mar. 7: Amer. Prints Today. Mar. 21-Apr. 25: Useful Objects Designed for Mod. Living. To Mar. 11: Ptg. by Robert Selby and Genevieve Graf. Mar. 13-25: Ptg. by Roy Trough and Evelynne Mess.
IOWA CITY, IOWA. University of Iowa, Department of Art, to Mar. 31: 30 Masterpieces (MMA).
KANSAS CITY, MO. William Rockhill Nelson Gallery of Art, to Mar. 28: Kansas City Camera Club.
KENNEBUNK, ME. Brick Store Museum, Mar. 10-28: Winter Art Classes Exhib.
LAWRENCE, KANS. Museum of Art, University of Kansas, Mar. 5-31: Ptg. by the Department of Ptg. at the U. of Kansas. To Mar. 5: Illustration for Children's Books (MOMA).
LOS ANGELES, CALIF. Dalzell Hatfield Galleries, to Mar. 15: Recent Ptg. by Richard Haines. Mar. 15-Apr. 15: W'cols of Mexico by Millard Sheets.
JAMES VIGEVNO GALLERIES, to Mar. 10: Recent Works by Ignon.
LOUISVILLE, KY. Art Center Association, to Mar. 12: Ptg. by Ozenfant.
J. B. Speed Memorial Museum, Mar. 6-28: Durer. Mar. 3-24: Mod. Textile Design. Mar. 7-28: Abstract and Surrealist Amer. Art (AFA). Mar. 10-24: Amer. the Beautiful. Mar. 26-Apr. 18: Reproductions of Historic Far Eastern Textiles (AFA).
LOWELL, MASS. Whistler's Birthplace, Mar. 1-May 1: Open Exhib. for New Local Talent. Fra Angelo Bomberto Forum of Art.
MANCHESTER, N. H. Currier Gallery of Art, Mar. 1-28: Good Design is Your Business (AFA). Mar. 1-31: Houses—U. S. A. (LIFE Mag.). Mar. 1-22: Leaders in Photog. Atget. Mar. 6-27: Walt Disney Originals. Mar. 22-Apr. 12: Mod. Handmade Jewelry (MOMA).
MASSILLON, OHIO. Massillon Museum, Mar. 1-31: Sculpt. by Anna Hyatt Huntington. Oils by Angele Watson of N. Y. C. Norwegian Pottery, Coll. of Blanche Byerley.
MEMPHIS, TENN. Brooks Memorial Art Gallery, Mar. 3-29: Onondaga Exhib. English Woodblock Prints.
MEMPHIS ACADEMY OF ARTS, Mar. 8-Apr. 3: Faculty Exhib.
MILWAUKEE, WIS. Chapman Memorial Library, Milwaukee-Downer College, Mar. 1-31: Original Bird Ptg. from Nat'l Audubon Soc.
LAYTON ART GALLERY, to Mar. 10: Drwgs by Paula Gerard.
MILWAUKEE ART INSTITUTE, to Mar. 28: 19th Cent. Amer. Masters. Mar. 5-28: Ptg. by Alfred Sessler.
MINNEAPOLIS, MINN. University Gallery, University of Minnesota, Mar. 9-Apr. 16: Ptg. Exhib. Mar. 9-Apr. 1: Printed Peruvian Linens with Designs by Reeves and Dietrich.
WALKER ART CENTER, to Mar.: Man and Clay. To Mar. 14: Sculpt. by Evelyn Raymond. To Apr. 4: Mod. Jewelry.
MONTCLAIR, N. J. Montclair Art Museum, to Mar. 28: Still Life in Ptg—Its Origins to the Present.
MOUNT VERNON, IOWA. Cornell College Library, to Mar. 14: Fifty Books of the Year, 1947 (AIGA).
MUSKEGON, MICH. Hackley Art Gallery, Mar. 3-24: W'cols by John Marin. Greater Muskegon Camera Club, 13th Ann.
NEWARK, N. J. Newark Art Club, Mar. 2-31: Ann. Exhib., N. J. Artists Oil Section.
NEWARK MUSEUM, Mar. 1-21: Genre Ptg. in the Museum's Coll. To Mar. 18: Swedish Decorative Arts. Mar.: Exhib. of Objects Presented to Mus. by an Anonymous Donor, 1937-47.
RABIN AND KRUEGER GALLERY, Mar.: Young Artists of New Jersey.
NEW BRITAIN, CONN. Art Museum of New Britain Institute, to Mar. 7: Ptg. and Sculpt. by Ruth Buol. Mar. 13-31: Harry R. Ballinger, One-Man Show.
NEW BRUNSWICK, N. J. Rutgers University, Mar. 1-30: L. Kupferman and G. Dante.

NEW HAVEN, CONN. *Yale University Art Gallery*, to Mar. 14: Chinese Textiles. Mar. 6-Apr. 11: An Exhib. of Pigs and Sculp. by the Directors of the Société Anonyme Since its Foundation, 1920-48.

NEW LONDON, CONN. *Lyman Allyn Museum*, Mar. 7-Apr. 11: Anniversary Exhib. of Spanish Ptg.

NEW ORLEANS, LA. *Isaac Delgado Museum*, to Mar. 7: Significant War Scenes by Battlefront Artists (AFA). Mar. 1-28: Ann. Exhib., Art Assn. of New Orleans. Mar. 14-28: Photos of Plantation Houses by Clarence Laughlin.

NEW YORK, N. Y. A. C. A., 63 E. 57, Mar. 1-20: Pigs by Benjamin Kopman. Mar. 22-Apr. 3: Artist's Equity

Exhib. To Mar. 6: Pigs by Philip Evergood. To Mar. 13: Pigs by Elizabeth Olds.

Alonzo, 58 W. 57, to Mar. 14: Group W'col Show.

American British Art Center, 44 W. 56, to Mar. 6: Sculp. by Georg Ehrlich. W'cols by Stanley Bate.

Artists' Gallery, 61 E. 57, to Mar. 12: Sakari Suzuki. Mar. 13-Apr. 2: Anthony Toney.

Associated American Artists, 711 Fifth Ave., Mar. 1-20: Raphael Sover. Mar. 15-Apr. 3: Pigs, Sculp., W'cols by Lazar Segall. Mar. 24-May 23: Artists Equity Members' Exhib.

Babcock, 38 E. 57, Mar. 1-20: Pigs by 19th and 20th Cent. Amer. Artists. Mar. 22-Apr. 3: Pigs and W'cols by Members of the Artists Equity Assn.

Barbizon-Plaza, 101 W. 58, Mar. 15-22: Group Exhib.

Mar. 23-Apr. 17: Oils and W'cols by Mabel MacDonald Carver.

Bignow, 32 E. 57, Mar. 2-Apr. 3: French Pigs of the 19th and 20th Cent.

George Binet, 67 E. 57, to Mar. 19: Oil Pigs by Bernard Gussow. Mar. 20-Apr. 9: Mod. French Prints.

Brooklyn Museum, Eastern Parkway, to Mar. 7: Glass and Glazes of Ancient Egypt. 32nd Ann. of the Brooklyn Soc. of Artists. Mar. 24-May 23: Drwgs by Mikolas Suba. 2nd Nat'l Print Ann.

Buchholz, 32 E. 57, to Mar. 13: Lyonel Feininger. Mar. 16-Apr. 10: Jacques Lipchitz. Apr. 13-May 8: Graham Sutherland.

Julius Carlebach, 937 3rd Ave., Mar. 4-20: Sid Rifkin. Mar. 22-Apr. 3: James Guy, Pete Busa.

Contemporary Arts, 106 E. 57, to Mar. 12: Mid-Season Group Exhib. Mar. 15-Apr. 2: Pigs by Maureen O'Connor. Demotte, 39 E. 51, Mar. 1: Pigs by Julio Martin.

George Dix, 760 Madison Ave., to Mar. 13: Keith Vaughan. Mar. 15-Apr. 17: Colguhouan and MacBryde.

Downtown, 43 E. 51, Mar. 2-20: New Pigs by Louis Guglielmi. Mar. 22-Apr. 10: Spring Exhib. for Benefit Artist's Equity Assn.

Durand-Ruel, 12 E. 57, Mar. 8-31: Pigs by Khmeluk. *Durlacher*, 11 E. 57, Mar. 8-29: Pigs by Salvador Rosa.

Ward Eggleston, 161 W. 57, to Mar. 6: Seascapes by H. C. Ballinger. Mar. 8-20: Recent Oils by Philip Held. Oils by Theodore L. Rand. Mar. 29-Apr. 10: Recent Oils by Marita Jaecle.

Garret, 47 E. 12, to Mar. 31: Group Show.

Grand Central, 15 Vanderbilt Ave., Mar. 2-13: Pigs by Frederick J. Waugh. Mar. 9-20: Etchgs by Childe Hassam. Mar. 16-27: Mem. Exhib.—Sarkis Katchadourian. Mar. 30-Apr. 10: Marine Pigs by Alphonse J. Shelton.

Grand Central, 55 E. 57, Mar. 30-Apr. 10: Portrait Exhib. by David Swasey. George Morrison.

Grolier Club, 47 E. 60, to Apr. 1: THE LITTLE MAGAZINE.

Kootz, 15 E. 57, to Mar. 6: Recent Pigs by William Baziotis. Mar. 8-27: Introducing two Mod. French Painters: Bram Van Velde and Geer Van Velde.

Kraushaar, 32 E. 57, Mar. 1-20: Pigs by Russell Cowles. Mar. 22-Apr. 10: Pigs by Contemp. Amer. Artists.

Laurel, 48 E. 57, Mar. 1-12: Pigs by Hananiah Harari. Mar. 13-26: W'cols by Homer Pfeiffer. Mar. 27-Apr. 9: *Foerres* by Gabor Peterdi.

Mortimer Levitt, 16 W. 57, Mar. 1: Recent Oils by Frederick Wight. Mar. 1-20: Pigs and Drwgs by Jan Schreuder. Mar. 29-Apr. 24: Oils and W'cols by Lawrence Kupferman.

Julien Levy, 42 E. 57, to Mar. 13: Pigs by Arshile Gorky. Mar. 16-Apr. 3: Pigs by Ueslini.

Joseph Luyber, 5th Ave. at 8th, to Mar. 6: Oils, Gouaches by Richard Florsheim. Mar. 8-27: Oils, Gouaches by Morris Blackburn.

Macbeth, 11 E. 57, to Mar. 6: New Oils by Herman Maril. Mar. 22-Apr. 3: Exhib. by Members of Artists' Equity for Benefit of Equity Welfare Fund.

Pierre Matisse, 41 E. 57, to Mar. 6: Pigs by Leonora Carrington. Mar. 16-Apr. 10: Pigs by Wilfredo Lam.

Metropolitan Museum of Art, Fifth Ave. and 82, to Mar. 7: Greek Embroideries. Mar. 19-Indef.: The Art of Ancient Egypt.

Milch, 55 E. 57, Mar. 1-20: New Pigs by Sidney Laufman. To Apr. 3: Artist's Equity Group.

Morgan Library, 29 E. 36, to Mar. 31: The Bible, 4th to 19th Cent. Manuscripts and Printed Bibles.

Museum of the City of New York, 5th Ave. and 103, to May 2: The King's College—A History of Columbia U. To Apr.: The Ring and the Glove—A Survey of Boxing. The Grace Moore Mem. Exhib.

Museum of Modern Art, 11 W. 53, to Mar. 21: Recent Acquisitions. Pigs by French Children. To Apr. 18: Stage Designs for the Ballet Soc. 1947-48. To Apr. 25: Naum Gabo and Antoine Pevsner: Retrospective Exhib. Mar. 3-Apr. 4: Mural by Joan Miro. Mar. 3-Apr. 16: Wedglock Handles by Thomas Lamb.

National Academy of Design Galleries, 1083 Fifth, Mar. 25-Apr. 14: 122nd Ann. Exhib., Nat'l Academy of Design.

National Serigraph Society, 38 W. 57, to Mar. 6: Serigraphs for Children. Mar. 8-27: Marion Huse, Syd Fossum, One-Man Shows. Mar. 29-Apr. 24: 9th Ann. Exhib., Nat'l Serigraph Soc.

New Art Circle, 41 E. 57, Mar. 6-31: New Work by Clifford Odets.

Newhouse, 15 E. 57, Mar. 1-26: 18th Cent. English and French Masters.

Harry Shaw Newman, 150 Lexington Ave., Mar. 1-31: Pigs of Old Long Island.

New School for Social Research, 66 W. 12, Mar. 1-19: Oils and Drwgs by Fortunato Depero. Mar. 22-Apr. 5: Woodcuts and Pigs by Irving Amen.

New York Historical Society, 170 Central Park W., to July 31: Golden Anniversary of Greater New York. To Apr. 25: Amer. Quilts. Mar. 12-Apr. 4: The Blizzard of '88 and the Storm of '47—Photos of New York's Greatest Snows.

Betty Parsons, 15 E. 57, to Mar. 6: G. Kamrowski. Mar. 8-27: Mark Rothko.

Passedoit, 121 E. 57, to Mar. 13: Recent Pigs by Paul Mommer. Mar. 15-Apr. 3: Portrait of an Artist.

Perls, 32 E. 58, Mar. 1-27: Mod. French Pigs (Section 1). Mar. 29-Apr. 24: Mod. French Pigs (Section II).

Pinacotheca, 20 W. 58, Mar. 1-19: Alice Mason.

Riverside Museum, 310 Riverside Dr., Mar. 2-21: Calif. W'col Soc. Ann.

Rosenberg, 16 E. 57, to Mar. 14: Loan Exhib. of Masterpieces by Delacroix and Renoir for the Benefit of the New York Heart Assn.

Bertha Schaefer, 32 E. 57, to Mar. 30: Recent Work by Will Barnett.

Sculptors Gallery, *Clay Club Sculpture Center*, 4 W. 8, to Mar. 25: Sculp. by Lorrie Goulet. Mar. 22-Apr. 24: Sculp. by Henry Kreis.

Jacques Seligmann, 5 E. 57, Mar. 1-20: Pigs from Cold Water Flats.

E. and A. Silberman, 32 E. 57, Mar. 1-31: Italian Primitives.

Staten Island Museum, 75 Stuyvesant Pl., to Mar. 17: Exhib. of W'cols and Black and White by Michael Huntington Bevans. Mar. 20-Apr. 3: Exhib. of S. I. High School Art.

Van Diemen, 21 E. 57, to Mar. 20: Recent Pigs by Franz Rederer.

Weyhe, 794 Lexington Ave., to Mar. 9: Pigs by Edward John Stevens. Mar. 15-Apr. 7: Recent Work by Antonio Frasconi.

Whitney Museum of Art, 10 W. 8, to Mar. 21: 1948 Ann. Exhib. of Contemp. Amer. Sculp., W'cols and Drwgs.

Mar. 27-May 9: Yasuo Kuniyoshi Retrospective Exhib.

Wildenstein, 19 E. 64, to Apr. 3: Manet Loan Exhib.

Willard, 32 E. 57, Mar. 2-Apr. 10: Recent Pigs by Morris Graves.

NORFOLK, VA. *Norfolk Museum of Arts and Sciences*, Mar. 7-28: Oils by Priebe, Austin, Blanchard, Masteller, Tschacoasov.

NORMAN, OKLA. *University of Oklahoma, Museum of Art*, Mar. 1-15: Pigs, Spanish Missions of the Southwest. Mar. 15-Apr. 1: Oils by A. B. Baenos, Puerto Rico.

NORWICH, CONN. *Slater Memorial Museum*, Mar. 7-24: Pigs, Drwgs and Photos by Residents of Norwich.

OAKLAND, CALIF. *Mills College Art Gallery*, to Mar. 7: Northwest Coast Painters. The Age of Enlightenment (LIFE Mag.). Mar. 19-Apr. 1: Art of Living.

Oakland Art Gallery, to Mar. 28: Ann. Exhib. of Oil Pigs and Sculp.

OVERLIN, OHIO. *Allen Memorial Art Museum, Oberlin College*, Mar. 1-20: 6th Ann. Fla. Gulf Coast Group Exhib. lent by the Clearwater Art Mus.

OKLAHOMA CITY, OKLA. *Oklahoma Art Center*, to Mar. 15: W'cols, Nat'l Assn. Women Artists.

OMAHA, NEB. *Society of Liberal Arts, Joslyn Memorial*, Mar. 1-15: Nat'l Snapshot Contest Winners. Mar. 4-29: Drwgs and Pigs by Herbert Bayer.

OXFORD, MISS. *Mary Baie Museum*, to Mar. 3: Beauties of the Caribbean by Alice Hawkes. Mar. 3-30: Miss. Art League Exhib.

PALM BEACH, FLA. *Society of the Four Arts*, Mar. 14-Apr. 4: The Illustrated Oxford Almanacks (AFA).

PASADENA, CALIF. *Pasadena Art Institute*, to Mar. 30: Calif. Potters. Pasadena Soc. of Artists. Exhib. of Pigs. Mar. 1-30: Photos by Edward C. Crossett.

PHILADELPHIA, PA. *Pennsylvania Academy of the Fine Arts*, to Mar. 12: Oils by Mary Wittman. Mar. 9-21: Oils by Roswell Weidner. Mar. 13-Apr. 4: Fellowship Exhib. Mar. 19-Apr. 9: Oils by Alexander Russo. Mar. 23-Apr. 4: Oils by Julius Bloch.

Philadelphia Art Alliance, to Mar. 7: W'cols by Nathaniel Dirk. To Mar. 25: Industrial Design by Alfons Bach. Oils and W'cols by Jimmy Ernst. Mar. 2-28: Swedis. Prints by Adja Yunkers. Mar. 9-28: Youth Concert Drwgs Contest.

Philadelphia Museum of Art, to Mar. 14: Collectors' Choice—Prints.

Print Club, Mar. 8-26: Picasso Prints. Mar. 12-31: Amer. Color Print Soc. Exhib.

PITTSFIELD, MASS. *Berkshire Museum*, Mar. 2-31: Pigs of the Sea. Photos by Mrs. Byron Porter.

PLAINFIELD, N. J. *Gallery of the Plainfield Art Assn.*, to Mar. 8: Plainfield Art Assn., Beauty of Wood. Mar. 29-Apr. 20: Plainfield Art Assn., Open New Jersey Show.

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PORTLAND, ME. *Sweet Memorial Art Museum*, Mar. 7-28: 65th Ann. Exhib. of Ptg. and Oils (Section II).

PORTLAND, ORE. *Portland Art Museum*, to Mar. 15: Serigraphs for Children. Mar. 15-Apr. 15: Mus. Humor. Mar. 2-23: If You Want to Build a House. Mar. 1-31: Fact and Fantasy. Angna Enters Ptg. Mar. 10-Apr. 10: 14 Ptg. from Encyclopedia Britannica Coll.

ROUGHKEEPSIE, N. Y. *Vassar College*, to Mar. 10: Lithographs by Pablo Picasso (MOMA). Mar. 1-29: Sculp., Drwgs and Medallions by David Smith. Mar. 10-25: Evidence from the Dutchess County Art Assn.

ROVIDENCE, R. I. *Rhode Island School of Design Museum*, to Mar. 14: 9th Ann. Exhib. by Rhode Island Artists. To Mar. 21: Medieval Frescoes from Spain. Castilian Ptg. from the Church of San Baudello de Berlanga. Mar. 17-Apr. 14: 100 Best News Photos.

SACINE, WIS. *Charles A. Wustum Museum of Fine Arts*, Mar.: Amer. Abstract Ptg. Oils by Wilfred Veenendaal. Age of Enlightenment (LIFE Mag.).

SADING, PA. *Public Museum and Art Gallery*, to Mar. 28: A Selection of 20th Cent. Amer. Etchgs from Mus. Coll.

CHMOND, IND. *Art Association*, Mar. 7-22: Haitian Primitive Oils. 28th Ann. Graphics.

CHMOND, VA. *Virginia Museum of Fine Arts*, to Apr. 4: The T. Catesby Jones Coll.

CHESTER, MINN. *Rochester Art Center*, Mar. 2-23: Designed for Children (MOMA).

CHESTER, N. Y. *Memorial Art Gallery*, Mar. 5-28: Rochester Internat'l Salon of Photog. Eight Watercolorists. *andel Gallery, Rochester Public Library*, Mar.: Eight Syracuse Watercolorists. Wood Engravings by Kevin O'Callahan.

OCKFORD, ILL. *Rockford Art Association*, Mar. 1-Apr. 4: Ann. Rockford Public School Exhib.

ACRAMENTO, CALIF. *E. B. Crocker Art Gallery*, Mar. 1-31: W'cols by Dorr Bothwell. Ptg. and Drwgs by Old Masters. German Ptg. of the Late 19th Cent.

AGINAW, MICH. *Saginaw Museum*, to Mar. 11: Semi-Antique Rugs from Asia Minor, Persia and the Caucasus (AFA).

T. LOUIS, MO. *City Art Museum*, to Mar. 15: The Architecture of Louis Sullivan. To Apr. 15: Music in Prints. Mar. 1-31: Local Exhib: Work of St. Louis County Public School Children.

T. PAUL, MINN. *Hamline University Galleries*, to Mar. 8: Recent Oils by Max Weber. Commercial Instructors' Work. Mar. 8-29: Pictures Up to \$100 (AFA).

AN ANTONIO, TEX. *Witte Memorial Museum*, Mar. 7-21: French 19th Cent. Landscapes (MMA). Mar. 7-21: Age of Enlightenment (LIFE Mag.). Ptg. by Buckley McGurrian.

AN DIEGO, CALIF. *Society of Fine Arts Gallery*, to Mar. 31: Art Guild Ann., Balboa Park. Mar. 1-31: Print Show, Balboa Park. Old Masters. Eugene Berman Mexican Drwgs. Everett Gee Jackson, One-Man Show. I.B.M. Mexican W'cols and Prints.

AN FRANCISCO, CALIF. *San Francisco Museum of Art*, to Mar. 28: 67th Ann., Tempera and Sculp., S. F. Art Assn.

AN JOSE, CALIF. *San Jose State College*, Mar. 1-13: Business and Professional Men's Art Assn. Mar. 14-31: Art Dept. Faculty Exhib.

ANTA FE, N. M. *Museum of New Mexico*, Mar. 1-31: Open Door Shows 'New Mexico Painters. New Mexico Artists Exhib.

ARASOTA, FLA. *Sarasota Art Association*, to Mar. 7: Contemp. Amer. Ptg. from N. Y. C. Mar. 10-25: Circus Subjects.

ARATOGA SPRINGS, N. Y. *Skidmore College*, to Mar. 4: Rouault: The Great Printmaker (MOMA). Mar. 8-20: Ptg. by Edith McCrea, Member of Skidmore College Faculty.

EATTLE, WASH. *Henry Gallery, University of Washington*, to Mar. 8: Henri Cartier-Bresson. Mar. 1-30: 16 Ecuadorians. Sculp. by Mark Sponenburgh. Mar. 8-Apr. 30: Peruvian Pre-Inca Textiles. Mar. 28-Apr. 19: Competition for Printed Fabric.

attle Art Museum, to Mar. 7: Mod. Art in Advertising. Pre-Hispanic Art of Amer. Zipha Radford Mem. Exhib. Ptg. by Patients in Marine Corps Veterans Hospitals. Mar. 11-Apr. 4: 20th Internat'l Print Exhib. Ptg. by Puget Sound Group. 1947 Mus. Accessions.

EWANEE, TENN. *Art Gallery, University of the South*, Mar. 12-26: Ptg. by Stuart and Mary Purser of the U. of Chattanooga.

OUTH HADLEY, MASS. *Friends of Art, Mount Holyoke College*, Mar. 4-19: Art by Mt. Holyoke Students.

PRINGFIELD, ILL. *Illinois State Museum*, to Mar. 5: Shearwater Pottery. Mar. 5-31: Scalmandre Silks.

pringfield Art Association, to Mar. 4: Springfield Commercial Artists' Leisure Ptg. Mar. 7-28: Definitions (AFA).

PRINGFIELD, MASS. *Springfield Museum of Fine Arts*, Mar. 3-25: W'cols by John Marin. Springfield Artists Guild Exhib. Mar. 3-Apr. 1: Wood Engrvs by Asa Ehefritz.

PRINGFIELD, MO. *Springfield Art Museum*, to Mar. 18: Work from Springfield Schools and Colleges.

OLEDO, OHIO. *Toledo Museum of Art*, to Mar. 7: The Age of Enlightenment (LIFE Mag.). Mar. 15-Apr. 18: Ptg. of the Year (Pepsi-Cola). Mar. 18-Apr. 11: 12th Ann. Nat'l Ceramic Exhib.

OPEKA, KANS. *Mulvane Art Museum, Washburn Municipal University*, Mar. 1-31: Oil Ptg. by Charles Thwaites. Ptg. and Prints by Kenneth Adams. Mar. 13-31: The Artist in Social Communications.

RENTON, N. J. *New Jersey State Museum*, Mar. 7-Apr. 16: The Contemp. House and Its Neighborhood.

IVERSITY, ALA. *Art Department, University of Alabama*, to Mar. 21: Brooklyn Mus. Nat'l Print Ann. (AFA). Mar. 22-Apr. 2: Local Art Fraternity Ann.

IVERSITY, LA. *Art Department, Louisiana State University*, to Mar. 6: Creative Design and the Consumer (AFA). Mar. 10-25: Armin Scheler and Students Sculp. Mar. 29-Apr. 19: If You Want to Build a House.

RBANA, ILL. *University of Illinois, College of Fine and Applied Arts*, to Mar. 28: Nat'l Competitive Exhib. of Contemp. Amer. Ptg.

TICA, N. Y. *Munson Williams Proctor Institute*, Mar. 7-28: Work by Institute Artists. W'cols and Drwgs by Dong Kingman. Prints by Amer. Color Print Soc. Work of Saturday Classes, Syracuse Mus. of Fine Arts.

ASHINGTON, D. C. *Arts Club*, to Mar. 7: Drwgs, Pastels and W'cols by Diego Rivera (AFA). To Mar. 5: Serigraphs from N. Y. Mar. 7-25: Agnes Sims, Minor Jameson. Mar. 28-Apr. 15: Machen Coll. of Earl Washington Prints.

Barnett Aden Gallery, Mar.: Exhib. of Ptg. (Haitian Scenes) by James A. Porter.

Corcoran Gallery of Art, to Apr. 26: European Drwgs from the Philipsohn Coll. Mar. 26-Apr. 26: Regional Sculp. Exhib. Mar.: W'cols by Washington Artists. Contemp. Graphic Arts.

Howard University Gallery, Mar. 1-Apr. 30: Exhib. of Japanese Color Prints.

Library of Congress, to Apr. 30: An Exhib. Commemorating the Settlement of Savannah, Ga. To Mar. 31: UNESCO and the Library.

Phillips Memorial Gallery, Mar. 7-30: Recent Ptg. by Karl Knaths, John Piper, Bernice Crass.

Smithsonian Institution, Mar. 7-28: Washington W'col Club. Miniature Painters, Sculptors and Gravers Soc. of Washington, D. C.

United Nations Club, to Mar. 7: 1948 La Tausca Art Exhib. (AFA).

WEST PALM BEACH, FLA. *Norton Gallery and School of Art*, to Mar. 7: W'col and Graphic Art Section of 30th Ann. Exhib. by Members of Palm Beach Art League. Mar. 19-28: Oils and Sculp. Section.

WICHITA, KANS. *Wichita Art Museum*, Mar. 2-25: U. of Wichita Art Faculty.

WILMINGTON, DEL. *Society of Fine Arts, Delaware Art Center*, Mar. 8-Apr. 11: Elephant Folio, Audubon Birds.

WINTER PARK, FLA. *Morse Gallery of Art*, to Mar. 10: Contemp. Design in Many Mediums. Mar. 15-30: New Hampshire Artists.

WOODSTOCK, N. Y. *Rudolph Galleries*, Mar. 1-31: Exhib. of Works by Woodstock Artists at Coral Gables, Fla.

WORCESTER, MASS. *Worcester Art Museum*, to Mar. 28: Heyday of the Lithographic Portrait. To Mar. 21: Contemp. Sculp. To Mar. 14: Photos of Fruit and Vegetable Sculp.

ZANESVILLE, OHIO. *Art Institute*, to Mar. 6: Finger Ptg. by Francis R. Fast. Mar. 9-Apr. 10: Ptg. by Charles Dietz. Mar. 1-31: A. A. U. W. Exhib. of Student Work.

ROME PRIZE FELLOWSHIPS 1948-1949. 14 fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies. Total estimated value of each fellowship about \$3,000. Open for one year beginning October 1, 1948. Application blanks due February 1. For further information write to Exec. Sec'y, American Academy in Rome, 101 Park Ave., N.Y.C.

3RD ANNUAL NATIONAL OF AMERICAN INDIAN PAINTING. Open to all artists of North American Indian or Eskimo extraction. Jury. Prizes. No fee. Entries due April 15. For further information write to Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Road, Tulsa 5, Oklahoma.

INTERNATIONAL COMPETITION FOR DESIGN OF LOW-COST FURNITURE. Open until Oct. 31, 1948. Sponsored by the Museum of Modern Art and Museum Design Project. Open to all artists. Prizes. Jury. For further information write to Edgar Kaufmann, Jr., Dir., Dept. of Industrial Design, Museum of Modern Art, 11 West 53 St., New York 19, N. Y.

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8TH ANNUAL EXHIBITION OF OKLAHOMA ARTISTS. April 6-May 2. Philbrook Art Center. Open to residents of Oklahoma. Media: oil, encaustic, tempera, gouache, water color, pastels, graphic arts, sculpture. Jury. Prizes. No fee. Entry cards and work due March 20. For further information write to Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Road, Tulsa 5, Oklahoma.

FRIENDS OF AMERICAN ART ANNUAL EXHIBITION. May 3-28. Grand Rapids Art Gallery. Open to Michigan artists. Media: oil, water color, sculpture, graphic arts—including drawings, pastels and prints. Jury. Prizes. Entry cards due April 7. Work due April 19. For further information write Mrs. Frank Fehsenfeld, Chairman, Western Michigan Artists Annual, 230 East Fulton St., Grand Rapids, Mich.

18TH ANNUAL SPRINGFIELD ART MUSEUM EXHIBITION. March. Springfield Art Museum. Open to artists working in Missouri, Arkansas, Illinois, Iowa, Kansas, Kentucky, Nebraska, Oklahoma and Tennessee. Receiving dates: Mar. 18-23. Jury. No entry fee. Media: painting, sculpture, prints and crafts. Museum guarantees the purchase of \$750 worth of works from the exhibition. For further information write Winslow Ames, Dir., Springfield Art Museum, Springfield, Mo.

5TH ANNUAL REGIONAL EXHIBITION. May 4-24. Virginia Interment College. Open to artists of Va., W. Va., Tenn., Ky., N. C., Ga., and the District of Columbia. Media: oil and watercolor. Jury. Cash prizes. Fee \$1.00 per entry. Entry cards due April 12; entries due April 17. For further information write Prof. C. Ernest Cooke, V. I. College, Bristol, Va.

7TH ANNUAL EXHIBITION OF PAINTING, SCULPTURE AND PRINTS BY NEGRO ARTISTS. April 4-May 2. Atlanta University. Closing date for entries: March 17. 11 cash purchase awards totalling \$1,400. For further information write Mrs. Dorothy Wright, Chairman, Art Exhibition Committee, Atlanta University, Atlanta, Ga.


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the Federation is pleased to announce the addition of this important exhibition to its program for the 1948-49 Season.

The tentative list of the artists, whose works will be included, is Albert André, Louis Barye, Eugène Louis Boudin, Gustave Courbet, Eugène Delacroix, Jean Louis Forain, Paul Gauguin, Eva Gonzales, Stanislas Lépine, Albert Marquet, Claude Monet, Camille Pissarro, Jean Raffaelli, Odilon Redon and Alfred Sisley.

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